

# The Musical World.

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VOL. 57.—No. 18.

SATURDAY, MAY 3, 1879.

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5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

Mme Cepeda.

**THIS EVENING (SATURDAY), May 3, will be performed**  
WAGNER'S Opera, "TANNHÄUSER." Elizabetha, Mme Cepeda (her first appearance in that character); Venere, Mdme Smeroschi; Volframo, M. Maurel; Il Langravio, Signor Silvestri; and Tannhäuser, Signor Sylva.

Mme Cepeda.—Mdle Schou.

MONDAY next, May 5, MEYERBEER'S Opera, "LES HUGUENOTS," concluding at the end of the third Act. Valentina, Mme Cepeda; Margherita di Valois, Mdle Schou; Urbano, Mdme Seacchi; and Raoul di Nangis, Signor Gayarré.

First Appearance this Season of Mdme Adeline Patti.

TUESDAY next, May 6, DONIZETTI'S Opera, "LUCIA DI LAMMERMOOR." Lucia, Mdme Adeline Patti (her first appearance this season); Enrico, Signor Graziani; and Edgardo, Signor Nicolini (his first appearance this season).

Mdile Hellbron.

THURSDAY next, May 8 (in lieu of the Subscription for Tuesday, August 12)—first time this season, WAGNER'S Opera, "LOHENGGRIN." Elsa di Brabant, Mdle Hellbron; Ortruda, Mdle Mantilla; Enrico l'Uccellatore, Signor Silvestri; and Lohengrin, Signor Gayarré.

Doors open at Eight o'clock; the Opera commences at half-past. The Box Office, under the portico of the theatre, is open from Ten till Five. Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Orchestra Stalls, 8s. 1s.; Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 8s.; Amphitheatre, 2s. 6d.

## HER MAJESTY'S THEATRE, HAYMARKET.

Début of Mdle Marie Vansandt.

**THIS EVENING (SATURDAY), May 3, will be performed**  
MOZART'S Opera, "IL DON GIOVANNI." Don Ottavio, Signor Frapelli; Don Giovanni, Signor Del Puente; Leporello, Signor Susini; Il Commendatore, Signor Pyatt; Masetto, Signor Franceschi; Donna Anna, Mdme Eugénie Papenheim; Donna Elvira, Mdme Sinico; and Zerlina, Mdle Marie Vansandt (her first appearance in England). Director of the Music and Conductor, Sir MICHAEL COSTA. The Minuet will be danced by Mdle Palladine and Mdle Adelaide Monti, supported by the Corps de Ballet.

Next Week.—Extra Night.

MONDAY next, May 5, VERDI'S Opera, "IL TROVATORE." Manrico, Signor Campanini; Il Conte di Luna, Signor Galassi; Azucena, Mdme Trebelli; and Leonora, Mdle Libia Drog (her first appearance in England).

By Special Desire.

TUESDAY next, May 6, BIZET'S Opera, "CARMEN." Don José, Signor Campanini; Escamillo (Torador), Signor del Puente; Zuniga, Signor Franceschi; Michaela, Mdme Sinico; Paquita, Mdle Robiati; Mercedes, Mdme Labiale; and Carmen (a Gipsy), Mdle Minnie Hauk.

First Appearance this Season of Mdme Etelka Gerster.

Subscription Night (in lieu of Saturday, August 2).—THURSDAY next, May 8, "LA SONNAMBULA." Elvino, Signor Campanini; Il Conte Rodolpho, Signor Foli; and Amina, Mdme Etelka Gerster (her first appearance this season). The Opera will commence at Half-past Eight.

Stalls, 21s.; Dress Circle Seats (first two rows), 15s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 5s.; Gallery, 2s. 6d.

Box Office of Her Majesty's Theatre, under the Colonnade, open daily from Ten till Five, under the direction of Mr Bailey.

## PRINCESS'S THEATRE, OXFORD STREET.

MORNING PERFORMANCES.

THIS DAY (SATURDAY), MAY 3.

MISS ROSA KENNEY

Will make her Second Appearance on any Stage, as JULIET in SHAKESPEARE'S TRAGEDY,

"ROMEO AND JULIET."

The Box Office is now opened at the Princess's Theatre, where Seats can be taken from Ten to Five p.m.

**CRYSTAL PALACE.—SATURDAY CONCERT, THIS DAY,**  
May 3rd, at Three o'clock. The Programme will include Symphony No. 8, in F (Beethoven); Concerto for Pianoforte and Orchestra, No. 2, in D (Mendelssohn); Siegfried, Idyll (Wagner)—first time at these Concerts—Solos for Pianoforte; Spring Overture (Goetz)—first time at these Concerts. Vocalists—Mdme Schuch-Proeka (principal soprano of the Court Opera of Dresden—her first appearance in England), Mr W. Carleton (his first appearance at these concerts). Solo Pianoforte—Mdme Montigny-Rémaury. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d. and 1s. Admission to concert-room, Sixpence.

## FESTIVAL OF THE SONS OF THE CLERGY.

**THE TWO HUNDRED AND TWENTY-FIFTH ANNIVERSARY** will be celebrated, with a full Choral Service, under the DOME of ST PAUL'S CATHEDRAL, on WEDNESDAY, the 14th of May, 1879. The Choir will consist of 250 voices, and will be accompanied by the Organ and a full Orchestra. Handel's Overture to *Solomon* will precede the Service. The Anthem after the third Collect will be Stainer's Cantata, *The Daughter of Jairus*. The "Old Hundredth Psalm" will be sung before the Sermon, and the Service will conclude with Handel's "Hallelujah Chorus." The Sermon will be preached by

THE HON. AND REV. E. CARR GLYN, M.A., Vicar of Kensington, and Chaplain to the Archbishop of York, before the Right Hon. the LORD MAYOR, the SHERIFFS, the ARCHBISHOPS and BISHOPS, the STEWARDS, &c.

The NORTH and SOUTH DOORS will be opened at half-past Two o'clock, exclusively for Persons with Tickets. Persons will be admitted without Tickets at the North-west door at Three p.m.

Divine Service will commence at half-past Three o'clock.

The ANNUAL DINNER will take place the same day, at Six o'clock precisely, in MERCHANT TAYLORS' HALL, Thredneedle Street, the Right Hon. the LORD MAYOR presiding, supported by the SHERIFFS of LONDON and MIDDLESEX, the ARCHBISHOPS, BISHOPS, STEWARDS, &c.

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The Right Hon. the Lord Mayor.  
The Hon. George Winslow-Clive, M.P.  
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deacon of Lincoln.

The Rev. C. D. Bell, D.D., Hon. Canon  
of Carlisle.  
The Rev. W. G. Humphry, B.D., Pre-  
bendary of St Paul's (3rd time).  
The Rev. Giles Theodore Pilcher, M.A.  
The Rev. John Beck Wickes, M.A. (3rd  
time).  
Albert Brassey, Esq.  
Frederick Calvert, Esq., Q.C.  
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John Hamby, Esq. (2nd time).  
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George H. Pinckard, Esq. (3rd time).  
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George Edmund Street, Esq., R.A.  
(2nd time).  
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Stewards for the first time kindly present a donation of THIRTY GUINEAS or upwards, and those who have held the office before, a donation of not less than TWENTY GUINEAS. Stewards become Governors of the Corporation of the Sons of the Clergy.

### The Society Grants—

- 1st, DONATIONS to POOR CLERGYMEN incapable of duty from mental or bodily infirmity, or burdened with large families.
- 2ndly, PENSIONS to POOR WIDOWS and AGED MAIDEN DAUGHTERS of Deceased Clergymen, and temporary relief in cases of great age or sickness.
- 3rdly, APPRENTICE FEES and DONATIONS towards the education and establishment in life of CHILDREN of Poor Clergymen.

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Tickets are issued only from the Corporation House, No. 2, Bloomsbury Place, Bloomsbury Square, W.C. Though limited in number by the space in the Cathedral at the disposal of the Festival Committee, they are sent free to all Governors and Subscribers. New Donors and Subscribers may obtain them by application at the Office as above.

**ORCHESTRAL FESTIVAL CONCERTS.—ST JAMES'S HALL.**—Under the patronage of T.R.H. the Prince and Princess of WALES, H.R.H. the Duke of Edinburgh, H.R.H. the Prince Leopold, H.S.H. the Duke of Teck, his Excellency Count Karolyi.

**ORCHESTRAL FESTIVAL CONCERTS.—ST JAMES'S HALL, May 5 (Monday next), 7, 8, and 12.** Conductor—Herr HANS RICHTER, Leader—Herr HERMANN FRANKKE. Orchestra of 110 performers. Vocalists—Frau Schuch-Proska (of the Royal Opera, Dresden), Fräulein Thekla Friedlander, Fräulein Augusta Reideker, Herr A. Schott (of the Royal Opera, Hanover), and Herr Georg Henschel. Instrumentalists at the Chamber Concert—Herr Xaver Scharwenka (of Berlin) and Herr Grünfeld (of Vienna), pianoforte. Herr Franke and Herr Ernst Schiever (violin); M. Hollander (viola); M. Van Biene (violinello). Conductors for the Chamber Concert—Sir JULIUS BENEDICT and Herr THEODORE FRANTZEN. Reserved Stalls, 21s. and 10s. 6d.; Reserved Balcony, 21s. and 10s. 6d.; Unreserved Balcony, 5s.; Area and Gallery, 2s. 6d. Tickets and programmes for each Concert are now ready, and can be obtained at the principal Musiciansellers and Agents, and at Austin's Ticket Office, St James's Hall.

**NEW PHILHARMONIC CONCERTS.—ST JAMES'S HALL.** Conductor—Mr WILHELM GANZ. The SECOND CONCERT will take place on SATURDAY, May 10th, at Three o'clock. The Programme will include Mendelssohn's Scotch Symphony; Grieg's Suite in Canon, from Op. 16 (first time of performance); Cowen's *Entr'acte* and Dance of Almas (from *The Crenny*); Beethoven's Pianoforte Concerto in G major, No. 4; and Rubinstein's Caprice Russe, for Pianoforte (first time of performance). Pianist—Mme Essipoff. Vocalist—Mlle Turolla (from the Royal Italian Opera). Tickets, 10s., 7s., 5s., 3s., and 1s., at Chappell & Co.'s, and Austin's.

**MDME JENNY VIARD-LOUIS'S GRAND ORCHESTRAL AND VOCAL CONCERT, ST JAMES'S HALL, WEDNESDAY Evening next, May 7, at Eight o'clock.** Orchestra of 98 eminent performers. Conductor—Mr WEIST HILL. Programme: Overture, *Tannhäuser* (Wagner); Air de Danse (seven variations) for Strings alone (G. Salvayre)—first time of performance in England; Aria, "Mentre ti lascio" (Mozart)—Herr Henschel; *Entr'acte* (Earl of Dunmore)—first time of performance; Concerto, Pianoforte, F sharp minor (F. Hiller)—Mme Jenny Viard-Louis; Song, "Adelaida" (Beethoven)—Mr Joseph Maas; Symphony, A major, "Italian" (Mendelssohn); Song, "Liesch gestandnis" (Earl of Dunmore)—Mlle Laura Stelzer (violin obligato, M. Sainston); Minuet, for Strings alone (Bocherini); Overture, *Abu Hassan* (Weber). Tickets: Sofa and Balcony Stalls, 10s. 6d.; Stalls and Balcony, 5s.; Area, 2s. 6d.; Admission, One Shilling. At usual Agents; and Austin's Office, St James's Hall.

#### THIS DAY.

**MORNING BALLAD CONCERTS.**

**MORNING BALLAD CONCERTS.—MR JOHN BOOSEY** begs to announce a series of Four Morning Ballad Concerts at St James's Hall, on SATURDAYS, May 3, 17, 31, and June 14, to commence at Three o'clock. Artists at the first Concert, May 3: Miss Mary Davies and Miss Annie Marriott; Mme Trebelli and Mme Antoinette Sterling; Mr Sims Reeves and Mr Edward Lloyd; Mr Santley and Mr Maybrick. Pianoforte—Mme Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Reserved Area, 5s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Mr Austin, St James's Hall; the usual Agents, and at Boosey & Co.'s Ballad Concert Office, 295, Regent Street.

**LONDON CONSERVATOIRE OF MUSIC.**—Professors and Examiners: Signori Tito Mattel, Enrico Mattel, Monari Rocca; Herren Lutgen and Jacoby; Messrs Albert, Boumann, Amand Castagnier, Tourneur, and J. Riviere; Messrs H. C. Cooper, F. Chatterton, T. Lawrence, J. Hutchins, T. E. Mann, T. Harper, Bernhardt, and Lansdowne Cottell. The fee for residents is 21 guineas per term, inclusive of full board and a first-class railway season ticket; Opera admission, &c. Students can enter any time. Programmes and prospectuses post free.—C. RAY, Sec., Langham Hall, W.

**SCHUBERT SOCIETY.** President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Thirteenth Season, 1879.—The next SOIRÉE MUSICALE for the introduction of young rising Artists and the production of New Compositions will take place at the LANGHAM HALL on THURSDAY Evening, May 8. The next Ballot for New Members, Wednesday, May 7. Full particulars may be had on application to H. G. HOPPER, Hon. Sec. 214, Regent Street, W.

**MR RIDLEY PRENTICE'S CONCERT at ST GEORGE'S HALL, on WEDNESDAY Morning, May 7.**—Mme Patey, Mr W. Shakespeare, Misses Lloyd and Alice Aloof, Messrs Henry Holmes, Pezze, Parker, and Ridley Prentice. Tickets 10s. 6d., 3s., and 1s., at the Hall, and of Mr Ridley Prentice, 33, Kensington Square, W.

**MDME PATEY will sing Mr RIDLEY PRENTICE'S Sacred Song, "EVENSING," at his Concert, May 7.**

**MR RIDLEY PRENTICE will play his favourite Piano-forte Pieces, "BY THE SEA" and "HARVEST HOME" (published by Novello & Co.), at his Concert, May 7.**

**MR RIDLEY PRENTICE and SIGNOR PEZZE will play SONATA in A Major, Op. 9, for 'Cello and Pianoforte, by C. VILLIERS-STANFORD, at his Concert, May 7.**

**TICKETS—10s. 6d., 3s., and 1s., to be obtained at the Hall, and of Mr RIDLEY PRENTICE, 33, Kensington Square, W.**

#### "THE WANDERER."

**MISS LOUISA BALL, aged Nine years, will recite, by desire, "THE WANDERER," by EDWARD OKENFORD, Esq. (written expressly for her), on Tuesday Evening next, at Bethnal Green, at the Concert given by the People's Entertainment Society.**

**GLASGOW CITY HALL SATURDAY EVENING CONCERTS.** The TWENTY-SIXTH SEASON commences in SEPTEMBER. Mr ARIEL, the Secretary, will be in London on May 7th, for ten days, and may be communicated with at M'Ewen's Hotel, 14, Salisbury Square, Fleet Street.

**MR BRINLEY RICHARDS has RETURNED to Town** for the season. Letters to be addressed to him at 50, New Bond Street; or to his residence, 25, St Mary Abbott's Terrace, Kensington.

**HERR LOUIS ENGEL has the honour to announce** that he has returned to London, after several years' absence, and that he will be happy to receive Pupils for the Harmonium, and ENGAGEMENTS for Concerts and Parties. Address—Messrs CHAPPELL & Co., 50, New Bond Street.

**MR JOSEPH MAAS (Tenor) begs to state, in answer to** many applications, that he is now open to accept ENGAGEMENTS for public or private Concerts. Address all communications to J. D. McLAREN, 106, St Paul's Road, N.W.

**MISS CATHERINE PENNA (Principal Soprano), having** returned to London, is open to ENGAGEMENTS for Oratorios, Operatic Recitals, and Concerts, if necessary, undertaking any music *à prima vista*. Letters to 44, Westbourne Park Road, W.

#### TO VOCALISTS.

**APARTMENTS handsomely FURNISHED.** Two Drawing-rooms and two Bed-rooms, each communicating. Suitable for Vocalists. Use of Grand Pianoforte if required. Good attendance.—8, Keppel Street, Russell Square, W.C.

#### PIANOFORTES.

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#### ORGAN FOR SALE.

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**GIO. PAULINO MAGNI MAFECIETE BRECIA, G.S.T.,** Anno 1711, or 1714, late the property of a Theatrical Player. Offers wanted. Apply to "J. B.," care of W. H. SMITH & Son, 13, Market Street, Manchester.

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#### UNDER ROYAL PATRONAGE.

**THE GUITAR.—MDME SIDNEY PRATTEN, Teacher of** this elegant instrument, is in town for the Season. Terms for Lessons and Private Concerts, address to her residence, 22A, Dorset Street, Portman Square, W.

**NOTICE of REMOVAL.—LAMBORN COCK, after 35** years residence at 63, New Bond Street, begs to announce that circumstances have compelled him to REMOVE from the above address, and that he will carry on his business temporarily, by kind permission, at Messrs HUTCHINGS & ROMER'S, 9, CONDUIT STREET, Regent Street, where he solicits a continuation of the favours so largely bestowed upon him. All communications to be made to him at the above address.

## ROYAL ITALIAN OPERA.

After an absence of five years Mdle Heilbron returned on Saturday night to the stage of this house, making her *reentrée* in *La Traviata*. She has come back greatly improved—a result which might have been expected in the case of a clever lady who knows how to take full advantage of experience and observation. Readers of Continental musical news must especially have looked for proof of ripened powers at Mdle Heilbron's hands. During the years of her absence from this country she was never long out of their sight, while of late she has filled a conspicuous place in Paris, Nice, and various Italian cities. Under such circumstances improvement was naturally anticipated and—it could hardly be otherwise—duly forthcoming. Mdle Heilbron has advanced not only towards vocal but also dramatic excellence, and there are, perhaps, some amateurs who now esteem her Violetta as much for the sake of the actress as for that of the singer. Certain it is that Mdle Heilbron endows the Lady of the Camellias with an unusual measure of dramatic significance. We are accustomed to Violettas who, albeit they make an occasional "spurt," rely for effect upon a good deal of passive suffering—playing, in fact, the part of the "interesting invalid." But Mdle Heilbron's Violetta is more active than passive. She feels keenly every situation of the drama, and lets the fact be known by a deportment to match. Yet it can hardly be said that she overacts her part. There are moments, no doubt, when she approaches the line that divides propriety from exaggeration, but she does not overstep it, and thus, since the part is capable of strong dramatic treatment, all is well. Mdle Heilbron was especially happy in the scene with Germont *père*, winning and holding the sympathy of the house by really clever and forcible acting. Her rendering of the music did not, probably, command a uniform degree of approval. There are so many first-rate Violettas that every amateur must have long ago chosen from among them his ideal, to the test of comparison with whose excellence all aspirants are forced to submit. But, comparison apart, Mdle Heilbron sang the music in an artistic and pleasing style. The qualifying words just used may, indeed, be applied to her entire performance, which auspiciously began her new season amongst us. M. Capoul, as Alfredo, revelled in his part after his manner. There is reason to believe that M. Capoul regards himself as, in a special sense, the tenor of love, and so he is, if love be a tearing and not a tender passion. The accumulation of his emotions when, as on Saturday, he is in love for a whole evening, becomes quite alarming. One feels that, like Pyramus, he would be ready to "kill himself most gallantly for love," and one has a saddening impression that he is in a fair way to do so. Really, M. Capoul should restrain himself. A true lover is not always in Ercole's vein, nor does he invariably approach his mistress as though moved by shocks from a galvanic battery. As sweet Bully Bottom sagely observed, a lover should be "condoling," and have calm moments, if we may not expect to see him in perfectly lucid ones. These considerations, however, M. Capoul ignores, and the result is a monotony of exaggeration that becomes slightly painful. In the absence of Signor Cotogni, through illness, the elder Germont was represented by Signor Graziani, who showed his true value as an experienced artist in the duet with Mdle Heilbron, to which reference has already been made. The minor characters were sustained much as usual, and the general representation of so familiar an opera was, we need hardly say, effective.—D. T.

The re-appearance of Mdle Heilbron was welcome to many opera-goers who remembered her successful *début* among us, at this same theatre, in April, 1874. Her good qualities were recognized from the first, and the promise then hailed has in a very great measure been fulfilled. Mdle Heilbron boasts the essential requisites for a successful career on the lyric boards, and, during the interval that has elapsed since her early advent amongst us, it is evident she must have worked zealously to cultivate them. Successes on the Continent, the news of which has reached us from time to time, go far to show that her labour has not been thrown away, and this we are now happily enabled to test for ourselves. The voice, while preserving its youthful freshness, has gained amplitude and force, especially in the upper register, while the middle tones, the beauty of which was acknowledged from the beginning, are, if possible, even more rich and mellow than before. As an actress, Mdle Heilbron has made noticeable progress, and this became more and more apparent as the opera progressed. At the opening she evinced some tokens of nervousness, which were observed in the "Libiamo," in the duet with Alfredo, in the pathetic soliloquy, "Ah fors'è lui," and even somewhat impeded her

otherwise fluent delivery of its brilliant sequel, "Sempre libera." The applause bestowed upon the last-named, however, restored her self-command; and in the second and third acts, the most trying of all, she fully bore out general expectation with regard to a performance which had but lately created so vivid an impression on the difficult audience of the Scala, at Milan. To go further into particulars would be superfluous. Enough that in the painful interview with Alfredo's father, in the parting with Alfredo himself, and in the final scene where the temporary revival of hope in the breast of Violetta is arrested in the presence of her lover, and her illusions are gradually dispelled by the pitiless advance of death, Mdle Heilbron proved herself an artist worthy high consideration, and as such obtained the unanimous appreciation of the audience. Her future progress will be watched with real interest. It must suffice to add that M. Capoul was an Alfredo of the super-sentimental cast, and Sig. Graziani the elder Germont, with whom we have been long acquainted. G.

Mdle Turolla's second part was Leonora in the *Trovatore*. The music of Verdi is of an essentially different character from that of the less stormy and impetuous Gounod, and it is no little to say of so young a singer that she appeared not less conversant with one than with the other. As on previous occasions, she was somewhat nervous at the commencement, and this to a certain degree militated against the effect of the opening *cavatina*, "Tacea la notte," but before the dazzling *cabaletta*, "Di tale amor," which—trills, runs, high notes and all—was executed with the utmost fluency, she had become completely mistress of her resources. In the screaming trio with Manrico and the Count, Mdle Turolla had to make head against the voices of Signors Silva and Carbone, who, it must be admitted, strove their best to extinguish her—but without effect, so full of energy and fire is the as yet undeveloped *prima donna*—who, just now, at any rate, would do wisely to put her beautiful voice to other uses. Later on she may undertake such music (though not too often) with impunity; meanwhile, she had better eschew it altogether. In whatever Mdle Turolla does, however, there is a certain indefinable charm, and this conferred almost a new and fresh interest on the hackneyed, though wonderfully effective, "Miserere," in which Signor Silva gave the solo from the prisoner's tower with true expression. That the "Miserere" was encored, and, as a matter of course, repeated, it is hardly requisite to add. In the last scene, when, after the reproaches of her lover, Leonora dies of the poison she has taken for his sake, Mdle Turolla was, perhaps, best of all. Here her fine dramatic instinct had full play, and the result was highly impressive. Mdle Pasqua, avoiding the exaggeration of emphasis and gesture with which some artists we could name are in the habit of disfiguring the part, was an excellent Azucena. Signor Silva, a somewhat formidable looking Manrico, did too much with the sentimental "Ah! si ben mio," and too little with the fiery "Di quella pira;" nor did Signor Carbone create any marked effect with the popular canzonet, "Il balen del suo sorriso." The subordinate characters were efficiently sustained, and the performance generally, under the direction of Signor Vianesi, was for the most part beyond reproach. In the third act a new ballet was introduced, comprising a dance of gipsy fortune-tellers, for which Verdi himself has composed the music. This adds materially, and with strict propriety, to the life and animation of the scene. We trust that it may be henceforth retained.

About the re-appearance of Mdle Zaré Thalberg as Elvira in the same composer's earlier opera, *Ernani*, we must defer speaking till our next. We may add, however, that it was a marked success, and earned fresh laurels for the engaging young artist. The opera on Thursday was *Fra Diavolo*, with Mdle Alvinia Valleria, for the first time, in the character of Zerlina. *Faust e Margherita* was repeated last night, and Wagner's *Tannhäuser* is announced for this evening.

BERLIN.—Mdle Tagliana has been singing the part of Margarethe in Gounod's *Faust*, at the Royal Operahouse. Anton Rubinstein's *Maccabæer*, with Mdle Marianne Brandt and Herr Betz in the leading parts, has again been performed before a full house.—The members of the Wagner Association, with the coöperation of Herr Unger from Leipzig, have given a performance of the first act of *Siegfried*.

VIENNA.—Le Grand Casimir has made a hit at the Carltheater. The second Act is especially popular. Herr Tewele, the manager, sustains the character of Casimir, and Mdle Josephine Gallmeyer that of Angelina.



## HER MAJESTY'S THEATRE.

The re-opening of Her Majesty's Theatre for the ordinary season of Italian opera brought together, as might have been anticipated, a large and brilliant assembly, but few vacant places being anywhere observable. The interior of the house wore a bright and cheerful aspect, and everything passed off well. Shortly after the time announced for beginning (judiciously fixed at a quarter past eight) Sir Michael Costa took his seat before the conductor's desk, his appearance being the signal for a hearty greeting. The ascent of the curtain discovered the entire body of choristers, whose delivery of the National Anthem gave clear indication of efficiency in their particular sphere; while the excellence of the orchestra, which might have been reckoned on in advance, remembering upon whom devolves the appointment of its members, was convincingly shown in the picturesque and lively overture to *Carmen*, the opera selected for the occasion. We have the same band, in short, as during the spring and summer of last year, with M. Saintron for principal violin and other professors of long-recognized ability at the head of each separate department. That *Carmen* should have been chosen for the opening night of a new season may surprise many who bear in mind how frequently and under what varying conditions it has been heard since Mr Mapleson, ten months ago (June 22nd, 1878), produced the Italian version at Her Majesty's Theatre. On the other hand, just as many will be likely to regard the fact as a tolerably sure test of its abiding popularity. We offer no opinion, having simply to record that, as given on Saturday, the opera seemed to have lost none of its hold on the public. The drama, so cleverly constructed upon Merimée's stirring tale, the leading characters and incidents of which are retained, while, in a large measure, toned down so as to render them acceptable on the lyric stage, can hardly ever fail to interest. MM. Meilhac and Halévy, indeed, are entitled to more credit than is generally extended to them for the manner in which they have accomplished a by no means easy task. To present, for instance, either Carmen or Don José exactly as they are described in the original would have been out of the question—Carmen especially, though her infatuated lover, who commits delinquencies which in the end he is made to expiate, is bad enough for all purposes. Very considerable modifications were, therefore, indispensable, and to these we owe the introduction of Micaela, a sort of reflex of Meyerbeer's "Alice;" the exhibition of Lucas, the Toreador, a mere sketch according to Merimée, as Escamillo, now of essential consequence to the march of the story; and the omission of all reference to the career of Don José as a dreaded brigand no less than contrabandist. The personage suffering least is exactly the one from whom most is taken away—Carmen herself, whose individuality must have been powerfully conceived to admit of such intermeddling and yet preserve those strange characteristics which are the secret of her power of fascination. She remains the capricious, wayward, self-willed, petulant creature of the tale, while the darker side of her nature is comparatively undisclosed, or, at any rate, studiously kept in the background. But if Meilhac and Halévy have done so much to make the story of *Carmen* acceptable as a libretto, how much more the composer has heightened the illusion and deepened the interest by aid of music which must have come to him as spontaneously as the narrative would seem to have flowed from the pen of the novelist, need scarcely be insisted on. Thanks to *Carmen*, the name of Georges Bizet, who so long strove vainly for recognition, is now familiar; and even his own compatriots begin to express a certain surprise (not altogether unmingled with satisfaction) at the general acceptance he has found. How, while writing music, which, apart from special characteristics, is intrinsically good, he caught the tone and spirit of Spanish national melody, and, with few obligations to the parent source, reflected it in his work, is ungrudgingly admitted, even by those who, while Richard Wagner himself acknowledges that the French have a national school of their own, affect for the most part but small sympathy with opera of French growth. About the merits of *Carmen*, however, and its claims to consideration, not merely as a work of art, but as something, now-a-days, quite fresh and unhackneyed, denoting progress indeed, unhappily arrested by its author's early death, our readers have been sufficiently reminded in previous notices. There is nothing new to invite attention, unless it be the fact that the music advances step by step, its interest increasing with the successive stages of the drama, thus gradually developing the character of the heroine, which in the last scene stands out revealed as Carmen the fatalist. "Tu veux me tuer, je le vois bien; c'est écrit, mais tu ne me feras pas céder"—Prosper Merimée causes her to exclaim, in a situation very differently imagined from that invented by MM. Meilhac and Halévy; and though convinced of her approaching end, scorning to yield to the threats of Don José, the determined gipsy, who prefers liberty to all things, calmly awaits her deliverance. For this painful scene, as

represented in the libretto, Bizet has composed a duet quite equal to the occasion, and which is, indeed, the culminating point of his opera.

The distribution of characters being, with one exception of importance, the same as that of last June lent additional attraction to the performance of Saturday. Miss Minnie Hauk, who first introduced *Carmen* to the English public, was again in her place, and again exhibited those qualities which from the beginning showed the part of the heroine to be one in all respects suiting her peculiar talent. The remarks but now applied to the music apply just as emphatically to her impersonation, which is developed no less gradually and effectively. In the first act (where the "Habanera" in which the nature of the gipsy is plainly foreshadowed and, "Seguidilla" lie occasionally low for her voice), apart from the trifling quarrel in which Carmen inflicts an injury upon one of her comrades, but little of the serious side of the portraiture is manifest. In the second, however, it assumes a graver character; while in the last two scenes it becomes tragic, the gay and rollicking Bohemian being altogether lost in the impending fatal catastrophe. We need not recapitulate incidents so familiar, and must be content to add that in each situation Miss Hauk once more distinguished herself, alike as a consummate comedian and a practised musician, absorbing the attention of the audience more and more as the performance went on. She was again adequately supported by Signor Campanini, who acts the part of Don José, as before, with intense earnestness (at times a little exaggerated), and gives the music as might be expected from one who was the first to introduce *Lohengrin* in his own country. Mdme Sinico, who succeeds Mdle Valleria as Micaela, was welcomed as an old and deserving favourite, a mark of consideration justified by her always careful and correct performance. That Signor Del Puente, the original Escamillo, should be well received and win the stereotyped "encore" for the popular air of the Toreador will easily be credited, as also that the subordinate parts of the chief smugglers were efficiently sustained by Signors Rinaldini and Grazi, and those of Carmen's gipsy friends, Paquita\* and Mercedes, by Mdle Robiati and Mdme Lablache. The Zuniga of Signor Franceschi and the Morales of M. Thomas completed the cast. The execution of the concerted music, by principals, chorus, and orchestra (the last named in particular), was almost everything that could be desired, the ballet, the *mise-en-scène*, with the varied accessories, so well and familiarly known, adding, as usual, to the general attraction of a performance which appeared to afford unqualified satisfaction. The leading singers were more than once called before the curtain.—*Times*.

The impression created by Mdle. Ambré in November last, during the series of "extra" performances at Her Majesty's Theatre, was such as to justify the management in retaining her services for a future occasion, and a more than ordinary degree of interest was attached to her re-appearance among us on Tuesday night. The opera selected for the occasion was *La Traviata*, the same in which she had made her *début* before an English audience, vindicating her choice by success rarely qualified. It may be said at once that early impressions in her case have easily borne the test of renewed experience, and that the "Algerian songstress," as she is not unfrequently styled abroad, established her claims to the position from the first ungrudgingly accorded her. Mdle Ambré's impersonation of Violetta Valéry on Tuesday night was such as to warrant a belief that the praises of five months since had not been lavished indiscriminately, but that kindly encouragement had acted chiefly as an incentive to increased endeavour. Her conception of the character belongs neither to the "demonstrative" school nor to that of squeamish sensibility and over-refinement, steering, as it does, a middle course between the two. In the earliest stages, before the "Lady of the Camellias" has discovered to her surprise that there is such a thing as disinterested love, Mdle Ambré is vigorous enough, apparently heedless of the insidious malady to which the unfortunate heroine succumbs, just at the time when life with health would be most precious; and in the impassioned scenes that ensue, when Violetta's affected levity is cast off and a new and hitherto unknown feeling absorbs her whole being, she exhibits much of the required tenderness—in neither instance materially overstepping the boundaries which should limit both. Beyond this there is nothing especial to remark in the histrionic side of Mdle Ambré's delineation, except the fact that it is of level excellence and everywhere consistent. *Mutatis mutandis*, pretty nearly the same criticism applies to her general execution of the music, to the requirements of which she has a voice—a true soprano—for the most part well suited, and if not distinguished by power beyond the average, pretty equal throughout its compass, sympathetic in its medium, and sufficiently bright in its upper notes. Her intonation, moreover, is seldom at fault, whether in subdued or in forcible

\* Frasquita in the French libretto.

utterance. Thus much will suffice to convey to our readers a fair notion of how Mdme Ambre would be likely to interpret the most familiar traits in Verdi's familiar opera, which since 1856, when Piccolomini, with certain qualifications over-exalted at the beginning and afterwards not rated at their just value, made her first appearance at Her Majesty's Theatre, taking the town by storm, has maintained its hold upon the English public. Tuesday night offered a fair test of a judging the young lady's actual merits both as singer and actress. Though her share of the bacchanalian, "Libiamo," in the first scene, was sung with congenial spirit, the plaintive soliloquy, "Ah fors'è lui," with the true expression, and its lively pendant, "Sempre libera degg'io," with the desired animation, it was in subsequent passages that her resources and her talent were exhibited to the most signal advantage—the interview, for example, with Germont the elder (act 2), the scene where Violetta is exposed to unmerited outrage at the hands of her contemptible lover (act 3), and, best of all, that of the death, in which the pathetic "Addio del passato" was given with intense feeling and the sad catastrophe powerfully depicted. In fine, Mdme Ambre's success was unquestionable; and though the house might have been fuller, the tokens of approval on the part of the audience were hardly to be misconstrued. A carefully studied and earnest performance, by one whose right to be looked upon as an artist of more than common ability few would contest, had been witnessed, and as such appreciated at its worth. The other parts were in more or less competent keeping; but we need only single out as instances the Alfredo of Signor Frapoli and the Germont of Signor Galassi—the latter well known and esteemed, the former by no means to be passed over with indifference if unpretentious merit is entitled to consideration. The performance generally, under the direction of Sir Michael Costa, was all that could be wished.

*Carmen* was repeated on Thursday night with even greater success than on the Saturday previous. The house was crowded in every part, and Miss Minnie Hauk fairly surpassed herself. Signor Campanini seemed inspired on the occasion, and a more striking performance than the duet in the last act, which ends with the death of Carmen, has rarely been witnessed. A new singer in the person of Mdme Marie Vanzanti, about whom report speaks in very flattering terms, is to make her debut this evening as Zerlina, in *Don Giovanni*. She is daughter to Mdme Vanzini, the hero who, according to Mr Carl Rosa, was daughter to the Tribune, *Rienzi*.

## O SPIRIT OF PEACE!\*

(Impromptu.)

O for the calm that the weary win,  
When Peace lulls them upon her breast!  
A midnight stillness their hearts within,  
And hands folded in quiet rest.  
O for the gaze of her gentle eyes,  
Fill'd with tender yearnings deep!  
For the voice with power to hush all cries  
In the blessedness of sleep!

I've trembled beneath the whispers sweet  
Of Love's spirit, fair, pure, and bright,  
Till my heart droop'd low to his very feet,  
As it swoon'd with its joy's full might.  
But Love was wafted above from me,  
And I, just left lying there,  
With a maddening sense of my misery,  
And a future of hope laid bare.

I've floated on winged dreams afar,  
With genius for spirit-guide,  
Till life seem'd folded within some star,  
Thus light-steep'd in thought's golden tide!  
In the lists of fame I have won the crown,  
Gemm'd with lustres, men name "success!"  
Queen Fortune her gifts and smiles hath thrown  
O'er my pathway with fond caress.

But gold, and fame, and earth's genii bright,  
Have all failed my soul to fill,  
So it cries aloud with a passionate might,  
Or it lieth all white and still,  
And for ever or cry, or voiceless wail  
Is, "O Spirit of Peace, give rest!  
Lift me above in thine arms so pale!  
Sleep-folded upon thy breast."

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A SOLDIER'S DAUGHTER.

## THE NEW COMERS.

No. 3.

SIGNOR (?) VIDAL.

Continuing his policy of bringing out strange artists in connection with very well-known operas, Mr Gye played *Les Huguenots* on Tuesday evening for the debuts of Mdme Schou and Signor Vidal; the lady appearing as Marguerite de Valois, and the gentleman as Marcel. Both proved successful, but not equally so, since in one case the music and the means for its expression were more exactly balanced than in the other. The less fortunate was Signor Vidal, who, although a good and intelligent artist, has not the voice requisite for a strictly *basso profondo* part like that of the faithful Huguenot soldier. Hence a good deal of the music was given without the full effect it is capable of producing. We must remember, however, that *bassi profondi* are becoming more and more rare, and that, to all appearance, the day is not far distant when we shall have reason for content if the music of Sarastro, Marcel, and Bertram be given with even an approach to vocal fitness. In ordinary bass parts Signor Vidal promises to render good service. He is clearly an artist of experience and resource, and such as a manager can turn to account.—*Daily Telegraph*.

No. 4.

MDLLE TUROLLA.

The third of the three *débütantes* who one after the other have come out at the Royal Italian Opera, Mdme Turolla by name, has been the most successful of all. She had the advantage of appearing in a charming part—that of Margaret, in *Faust*—a part which, unlike the lighter and in some respects more brilliant one of Margaret in *Les Huguenots*, offers to its impersonator the highest dramatic as well as musical opportunities. But there is at least one scene where not even Marguerite de Valois herself is more brilliant than that Margaret without a surname whom Mephistopheles tempts with jewels, and who, in her ecstasy born of diamonds, sings the so-called "jewel song." Here Mdme Turolla fairly captivated her audience. Her shakes, her scale passages were perfect. But the most noteworthy part of her singing was, after all, its thoroughly expressive character. Mdme Turolla's power of expressing emotion was strikingly shown in the dramatic scenes which follow one another so rapidly and in such variety immediately after the appearance of Margaret on the stage. Nothing could be more engaging than her artless simplicity in the garden scene, or more moving than her pathos in the cathedral scene and again in the scene of the prison, where she may fairly be said to have reached tragic heights.—*Pall Mall Gazette*.

## MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

The musical public of Melbourne are on tip-toe of expectation regarding the forthcoming opera season. Mr W. S. Lyster, upon whom the Melbourne public has been almost solely dependent for opera for many years, is expected to arrive shortly from London, where he has engaged materials for an operatic company, to open at the Prince of Wales Operahouse next month. The portrait of Miss Rose Hersee is already exhibited in the windows about town. It is stated that Miss Hersee is to have for a six months' engagement in Australia, under the management of Mr Lyster, a sum of £5,200. Miss Hersee left England by the ship John Elder, with her husband, Mr Arthur Howell, late of the Carl Rosa Opera Company. Mr Howell will act as stage manager during his wife's engagement with Mr Lyster.

During the Christmas piece of *Alfred the Great*, at the Academy of Music, the leading lady was Mdme Annetta Scasi, who is now engaged by Mr J. E. Fulton to sing at a series of monster concerts in Sydney, and also as principal attraction of an opera company which Mr Fulton is forming to make a tour in America.

At the conclusion of *Alfred the Great*, there were five nights of English opera and opera-bouffe at the Academy of Music, when *La Fille de Madame Angot*, *The Brigands*, *The Princess of Trebizonde*, *The Bells of Corneville*, the two last acts of *The Bohemian Girl*, and *Trial by Jury* were produced with great success. The leading parts were sustained by Miss Clara Thompson, Miss E. A. Lambert, and Messrs H. Bracy, C. H. Templeton, and G. Leopold.

The Melbourne Liedertafel and the Musical Artists' Society have given their usual monthly social entertainments with unalloyed success.

J. L. T. F.

Melbourne, February 22nd, 1879.

## JOSEPH JOACHIM IN BELGIUM.

BRUSSELS.

It is rather late in the day to speak of the concert given on the Saturday in Passion Week, at the Cercle Artistique et Littéraire, by Herr Joachim, with the co-operation of Mdlle Dechamps. We will, therefore, confine ourselves to recording the profound impression once more produced upon our public by the masterly playing of the illustrious virtuoso. We had not heard him in Brussels for six years, and were naturally astounded to find all his great and admirable qualities more complete and more authoritatively affirmed than ever. Unalterable purity of intonation, breadth of bowing and of melody, magic phrasing, and everything else helping to make up the *summum* of art as regards the violin, are possessed by Joachim. There is not in Europe a more perfect violinist, and he has been well named "King of the Fiddle." He displays to us the majesty of his art.

Other violinists may boast of more personal qualities, catching emotion, enthusiasm, graceful and elegant execution; they captivate and charm. Joachim reigns and dominates. The certainty of his play and of his interpretation is so striking that no one, when listening to him, ever thinks there can be room for a different style of interpretation or of execution. Joachim played with the Conservatoire Quartet, who highly distinguished themselves on the occasion. Beethoven's Quartet, No. 8; Schumann's Quartet, No. 4; Bach's Chaconne; and some numbers of Brahms' "Ungarische Tänze," transcribed by him for the violin, made up the programme.

LIEGE.

To take high rank among singers and instrumentalists it is not enough to acquire skill in the mechanism of the voice or of an instrument, nor even to be endowed with a soul sensitively alive to the beauties of art; the artist must also possess within himself the germ of a certain originality of manner which, in art, is the rarest kind of originality. This quality assumes a host of shapes, according to the organization of each individual possessor. With some, it is the boldness resulting from difficulties overcome; with others, suavity in the manner of singing, pathetic expression, or, lastly, an indefinable and agreeable coquetry of ornamentation. The reunion of all good qualities is extremely uncommon, but what, perhaps, is still more so, is the proper application of them to the music the artist has to execute, and, consequently, variety of style. Of all living violinists the most astonishing, or, to speak frankly, the greatest, is Joseph Joachim. As regards his mechanism, having attained the highest degree of skill requisite to render good music, no matter of what sort, this worthy artist employs that skill only for the advantage of art instead of making a vain display of it, as is but too frequently done by the most celebrated virtuosos. Joachim always desires to give us music, and music as perfectly rendered as the human mind can conceive it to be. Endowed, moreover, with the rarest power and variety of accent, as well as with a most energetic organization, Joachim incessantly concentrates all his faculties on the attainment of the Beautiful, as he feels it, without reminiscences and without imitating any model. The Beautiful, that object of his continual meditations, is clearly marked in his heart and in his imagination, and all his efforts are directed to rendering what he feels—happy efforts, which invariably bring him nearer and nearer the ideal perfection he has set up as his goal, and which increase his power more and more. His execution is not to be defined; the purity of the sounds which he obtains from the violin represents the very highest that can possibly be achieved, while their rich mellowness is marvellous. In his rendering of Spohr's 9th Concerto, and Schumann's Fantasia in A minor, the great Hungarian master struck us as inspired by really supernatural power. As for the way in which he played the "Sarasande" and the "Bourrée," for violin solo, in one of J. S. Bach's *Suites*, we hold our tongue, for we honestly confess we should not know how to express ourselves. When art rises to such ideal perfection, all reflection ceases; the mind, absorbed by a thousand fugitive impressions—carried away in sweet ecstasy—is, as it were, swallowed up and lost.—*Guide Belge*.

ROYAL ACADEMY OF MUSIC.—The "Read" prizes, the gift of Mr J. F. H. Read, for the composition of a quartet for pianoforte and bowed instruments, were awarded yesterday. The first prize of £25 was gained by Tobias A. Matthay; the second of £10, by Henry R. Rose. The umpires were Mr J. F. Barnett, Mr Silas, and Mr Henry Smart.

## TO MY LOVE.\*

(For Music.)

Heart's delight, my best and bright,  
I knew our troubles would comeright;  
If we dared but constant be,  
We should days of sunshine see.

Heart's delight, my best and bright,  
Lo! thine eyes, they glint with light,  
And thy lips so ruddy seem,  
Like cherries in our childhood's dream.

I kiss those laughter-loving lips,  
As the bee its treasure sips,  
And on thy silky tresses fair,  
My fingers love to linger there.

Heart's delight, so sweet and bright,  
Though old age may loom in sight,  
And grim Death stand beck'ning on  
Towards the road which we must run,

Never can he quench the love  
Begun below, to end above—  
Did I say end? Ah! no, I meant  
To last when in the Firmament

We meet to part—oh! never more,  
Death's river passed, earth's sorrows  
o'er. [bright,  
Then heart's delight, my best and  
We'll live for ever in God's sight.

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GIUNONE.

"MESSIAH" AT ST JAMES'S CHURCH.—Once again has the choir of this church, under the able direction of Mr Robinson, given the public an opportunity of listening to a portion of *The Messiah*, and that the boon is appreciated by those who could not pay to listen to this magnificent piece of music, was shown, as on previous occasions, by the large attendance of the poorer class, and their evident enjoyment. The selection commenced with the chorus, "Behold the Lamb of God," and concluded with the "Hallelujah." After the Litany, the Rev J. H. Rose gave a short address, in which he said that the portion of the life of the Messiah, illustrated in the selection they were to hear, was intensely interesting on account of suffering and misapprehension, culminating in a triumphant end. They could little wonder at the feeling which induces all to look back to days of sorrow, when over, and success has taken their place. This feeling induces the old to look back to struggles of the past while enjoying the comfort of the present. It was the same in all conditions of life, and if they took the political arena they would find that Mr Gladstone or the Earl of Beaconsfield would look back with delight to the days when they had difficulties to surmount. The analogy terminated with a reference to the close of the season of Lent, comprising a vivid sketch of that part in the life of the Messiah of which they were to be told in song. This being the last of the series of services, he desired especially to thank their organist, Mr Robinson, for his untiring labours in bringing about their success, and to congratulate him on the fact that the Vestry had recognized his work by unanimously re-electing him to the position he had so honourably filled in the past year, and which, it was hoped, would be as prosperous to him in the year to come. Thanks were due to the members of the choir for their unremitting trouble. They seemed to think that no pains could be too great to maintain the church, and to them he felt grateful; but he must not forget to praise those who, while not members of the choir, came forward, as Handel put it, to "make people better" by his music. The choir, augmented to fifty voices, then proceeded with the selection, the manner in which they acquitted themselves reflecting the highest credit on Mr Robinson for his energy and ability. The solos,—*"He was despised,"* Miss Martin; *"Thy rebuke,"* "Behold and see," Mr Millward; *"He was cut off,"* "But Thou didst not leave," and *"How beautiful are the feet,"* Miss Paget; *"Behold I tell you a mystery,"* and *"The trumpet shall sound,"* Mr Paget; *"He that dwelleth in heaven,"* and *"Thou shalt break them,"* Mr Millward, were one and all rendered with marked ability.

MIDLE BERTHA HAFT, who has just arrived in London, brings with her high commendation from critics in Paris and Vienna, in which last city she habitually resides. The young lady is a violinist of prepossessing appearance. Her tone is said to be unusually powerful for a lady, combined with which she has remarkable facility of execution and genuine artistic feeling. With such qualifications, her first appearance here (at the Albert Hall next Monday) should be looked forward to with interest.

MOSCOW.—During Lent, the following works were given at the Russian Operahouse: *Life for the Czar*, *Russian and Ludmilla*, *Rusalka*, *Faust*, *La Juive*, *Martha*, *Aida*, *Les Huguenots*, *Rigoletto*, and *Il Trovatore*. Sig. Bevilgnani conducted in this theatre for the last time on the 21st March. The members of the company gave a grand farewell dinner in his honour, and, during the performance of *Aida*, the same evening, presented him with a gold laurel wreath as a mark of their respect and esteem. The tenor, Barzal, is engaged for two years at a salary of 4,000 roubles, as is, likewise, the barytone, Borissoff.—The accounts of the Italian Opera show a deficit this year of 170,000 roubles.



## MUSIC HALL GRIEVANCES.



for a king; but in a civilized community it is strange to find a whole class of men who have hitherto been occupied in managing enterprises on rather a large scale suddenly calling out that they themselves need management.

A correspondent of the *Era* has suggested that, as matters now stand, a music hall proprietor may send a copy of any song or entertainment which he proposes to have performed, to the office of the Lord Chamberlain, there to be perused and, in case of fitness, formally recommended for licence by the Examiner of Plays. It may be doubted, however, whether the Lord Chamberlain's office would take cognizance of works not intended to be produced at establishments subject to its control. The department in question is not to be regarded as a bureau of general literary morality, where, on payment of a guinea (which, according to the correspondent of the *Era*, is the appointed fee), Mr. Pigott will undertake to decide as to the propriety or impropriety of any written production submitted to him. It might or might not be a recommendation to a music hall song to be publicly announced as having received the approval of the Lord Chamberlain; but power to grant a licence implies power to withhold one; and no licence from the Lord Chamberlain is necessary for music hall proprietors, who are subject, not to the authority of the Lord Chamberlain, but to that of the Middlesex magistrates. The idea, then, of sending in the manuscript of a new comic song with a guinea fee to Mr. Pigott, and taking his opinion as to its morality, seems, however ingenious, to be without practical value. The true object of the music hall proprietors is probably, as more than one correspondent of the *Era* points out, not so much to ensure purity and refinement in the lyrics sung at their halls as to get themselves placed under the supervision of the Lord Chamberlain's office; whence, it is argued, it would be but a step to obtain from the same office licences for theatrical performances. If those who pay Government taxes have a right to be represented in Parliament, why, it may be asked, should not those who pay a tax to the Lord Chamberlain be allowed to give theatrical representations? There is more sound than sense in the argument; but it is on this very argument that the music hall proprietors, now calling out for a censor, seem to depend.

The reasons given by the music hall proprietors in meeting assembled for wishing to be subjected to the authority of the Lord Chamberlain are so startling that many will think they might be made to justify the suppression of music halls altogether. Far from seeking to rebut the charge of indecency brought against the songs sung at their establishments, they accept it, but declare themselves powerless to remedy the evil. In former times—and it must be remembered that music halls have now existed in England for something like twenty years—they would have denied the accusation in terms more or less indignant. They are content now to admit it, while laying the responsibility for so shameful a state of things on their singers, who, carried away by a sudden impulse, or by a settled determination, to obtain at all hazards a certain amount of applause, introduce (as the music hall proprietors allege) verses of an unbecoming character in songs of an otherwise blameless kind. It is difficult to believe that any employer can have so little authority over those in his employment as to be unable to restrain them from the use of indecent language; and an employer stands self-condemned when he resorts to such a plea. The "lions comiques," if they have no respect either for the public or for themselves, are at least capable, like other men in the receipt of salaries, of being affected through their pocket; and the abuse complained of by the music hall proprietors now clamouring for a censor might easily enough be dealt with through a system of fines. The "lion comique" is an imposing sort of person in his way; and he has usually the advantage—the "pull," as he would put it—of being engaged at three or four different music halls; so that if threatened with a fine at one, he might refuse to pay, and, without incurring loss, transfer his services, or give his services for a longer time, to one of the others. But, however much in request he may be, the "great" one,



the "jolly" one, could evidently be reduced to orderly conduct, if not to a sense of decency, by a general understanding among music hall proprietors to tolerate no sort of impropriety in the songs sung at their establishments.

Whether or not the music hall proprietors succeed in getting themselves placed beneath the jurisdiction of the Lord Chamberlain's office, the charges which these tardily repentant sinners bring against themselves ought not to be lost sight of. The entertainments they offer to the public are, by their own confession, of a very demoralizing kind; and if music hall singers cannot be restrained by music hall proprietors, music hall proprietors can in any case be restrained by the law. They hold their licences from the Middlesex magistrates; and if the accusations they make against themselves be true, their licences ought not to be renewed.—P. M. G.

**NEW PHILHARMONIC CONCERTS.**—The twenty-eighth season of these concerts began on Saturday afternoon, in St James's Hall, under the direction of Mr Ganz, with whom Dr Wylde is no longer associated, and amid whatever of public good feeling may be indicated by a crowded attendance. Mr Ganz has signalized his accession to an undivided throne by a prospectus which bids us anticipate much of interest in the course of the promised five afternoon concerts. Novelty abounds in the list of works named, and such novelty as will have the effect of keeping amateurs *au courant* with modern developments of music. For this Mr Ganz deserves thanks. Many of the works he plays may result in mischief to public taste, but it is his duty, as that of every concert-giver, to afford an opportunity of proving all things, in order that we may hold fast that which is good. But standard compositions are not to be neglected, while, as regards solo artists, we have the director's word that the "best talent" London can supply will be forthcoming. More than this it would be unreasonable to ask, and Mr Ganz may feel as assured that strict adherence to the prospectus will win the sympathy of amateurs, as he may that their goodwill will be refused in proportion to the neglect of so obvious a duty. The opening concert was a satisfactory earnest of the season. It began with Beethoven's overture to *Egmont*, which highly dramatic, if decidedly gloomy, work gave the orchestra an opportunity of asserting its powers. This was done in a satisfactory manner. Mr Ganz's band of eighty-one instruments, with Herr Pollitzer as an excellent "first fiddle," is good enough for anything, and may be depended upon to follow whatever its conductor is competent to lead. Further evidence to the same effect was given in the performance of Beethoven's concerto in E flat, though it may have been that the audience were less concerned to notice it than to admire Mr Charles Hallé's artistic and, in many respects, masterly execution of the solo. It is a treat to hear Mr Hallé in a great work, liable, through its very greatness, to be pounced upon and disfigured by the wild professors of "higher development." After the concerto came Berlioz's symphony, *Harold in Italy*, played on this occasion for the first time in London proper since many years. Full discussion of this work would require an article to itself, and the time is evidently coming when such an article, and many others in re Berlioz, will have to be written. Enough now that the symphony excited great interest, and might have excited more had the audience been told that it grew out of a chance remark by Paganini. "I have a marvellous viola," said the violinist to Berlioz; "a Stradivarius, and I want to play it in public. Write a solo for the viola. You are the only man that can do it." Berlioz accepted the invitation, and composed a piece for viola and orchestra. But when Paganini looked at the first movement, and saw a number of "rests," he exclaimed "Oh, that won't do; I am silent too long. I must be always playing." Whereupon he went away to Nice. But Berlioz kept the idea, and its development was the symphony performed at the concert under notice. The viola part was taken by Herr Strauss—how, we need not say. Some ballet music from Rubinstein's *Feramosa*, not unknown at the Crystal Palace, closed the concert, which was made more attractive to many by the effective singing of Mdlle Schou, who recently appeared with success at the Royal Italian Opera.—D. T.

**COPENHAGEN.**—A great success has been scored at the Theatre Royal by *A Midsummer Night's Dream* with Mendelssohn's music.

**DRESDEN.**—Herr Mannsfeldt, with an orchestra of 50 performers, has left for Warsaw, where he will give concerts during the summer.

**HAMBURG.**—Wagner's *Götterdämmerung* is successful at the Stadttheater, and appears to be better liked than *Siegfried*. Since then the entire tetralogy of the *Ring* has been performed on four successive evenings.

**OXFORD.—NEW COLLEGE CHOIR.** Trial of Boys' Voices. Oxford Candidates on MONDAY, June 23, at Ten a.m.; Candidates from a Distance on TUESDAY, June 24. **FOUR VACANCIES.** All Choristers receive a thorough commercial education, with musical training, free of charge. Eight are boarded in the College School (four free of charge, and four paying £3 a quarter), and the other eight live with parents or friends in Oxford. Special Terms for a SOLO BOY. For particulars apply to C. E. BICKMORE, Esq., New College, Oxford.

## MR CHARLES HALLÉ'S Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his NINETEENTH SERIES OF PIANOFORTE RECITALS will take place, in ST JAMES'S HALL, on the following Afternoons:—

FRIDAY, MAY 9, 1879. FRIDAY, MAY 30, 1879. FRIDAY, JUNE 20, 1879.  
FRIDAY, MAY 16, 1879. FRIDAY, JUNE 6, 1879. FRIDAY, JUNE 27, 1879.  
FRIDAY, MAY 23, 1879. FRIDAY, JUNE 13, 1879.

The programmes will again consist of Concerted Music and Pianoforte Solos, one novelty at least being introduced at every concert, and the co-operation has been secured of Madame Norman-Néruda (first violin), Herr L. Ries (second violin), Herr L. Straus (viola), Herr Franz Néruda (violinello), and other eminent artists.

### PROGRAMME OF FIRST RECITAL.

FRIDAY AFTERNOON, MAY 9, 1879.

QUARTET, in E major, Op. 6, for pianoforte, violin, viola, and violoncello (first time)—Mr CHARLES HALLÉ, Madame NORMAN-NÉRUDA, Herr STRAUS, and Herr FRANZ NÉRUDA ... *H. Goltz.*  
SONATA, in D, No. 3, for pianoforte and violin (first time)—Mr CHARLES HALLÉ and Madame NORMAN-NÉRUDA ... *Mozart.*  
SONATA, in A flat, Op. 110, for pianoforte alone—Mr CHARLES HALLÉ ... *Beethoven.*  
QUARTET, in G minor, Op. 25, for pianoforte, violin, viola, and violoncello—Mr CHARLES HALLÉ, Madame NORMAN-NÉRUDA, Herr STRAUS, and Herr FRANZ NÉRUDA ... *Brahms.*

Messrs John Broadwood & Sons' Iron Concert Grand Pianoforte will be used on this occasion.

Each Recital will occupy two hours in performance, commencing at Three o'clock and ending at Five p.m. The customary Analytical Notices will accompany the programmes.

### PRICES OF ADMISSION.

Sofa Stalls (numbered and reserved), for the Series	... ..	£2 2 0
Single Tickets	... ..	0 7 0
Balcony, for the Series	... ..	1 1 0
Single Tickets	... ..	0 3 0
Area	... ..	0 1 0

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Mitchell's, 23, Old Bond Street; Olivieri's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

Subscribers wishing their Seats reserved are requested to notify their intention to Messrs Chappell & Co.

### TO CORRESPONDENTS.

LAUNCELOT.—Minnie Hauk's Carmen is simply a revelation.

SENEK.—Where the root does not change there is no modulation. Professor Macfarren is right. How, indeed, could he be wrong on such a point?

DR. HUBB.—Cimarosa was as different from Paisiello as Rossini from Cimarosa.

### MARRIAGE.

On the 30th April, at the Parish Church of St Marylebone, by the Rev W. A. Ullmann, WILLIAM ARTHUR, second son of Frederick Bowen Jewson, Esq., of 21, Manchester Street, W., to FREDERICA BLANCH, youngest daughter of the late Alexander Frederick Ashton, Esq., of Eastbourne, Sussex, and 2, Pelham Crescent, South Kensington. No cards.

THE extraordinary success of *La Flûte enchantée* (*Die Zauberflöte*) at the Opéra-Carnique is another proof that certain among the Parisians are still to be attracted by genuine music, no matter of what date.

It has been stated that Madame Christine Nilsson is to make her first appearance at Her Majesty's on Saturday next. Good—if it be true.

MADAME ADELINA PATTI comes back to us, on Tuesday night, as Lucy the Bride of Lammermoor. May her shadow never be less! It is a small one, but a shapely.

On dit, that in lieu of Boito's *Mefistofele*, Verdi's *Aida* will be given at Her Majesty's Theatre. We place no reliance on this "on dit." Mr Mapleson knows better.

## The Musical World.

LONDON, SATURDAY, MAY 3, 1879.

### CAMBRIDGE UNIVERSITY.

*Preliminary Examination for Mus. Bac. Degree and Special Examination in Music for B.A. Degree.*

This examination will take place on Thursday, May 29, and Friday, May 30 next, in the Arts School.

Thursday, 2—5 P.M. Acoustics.

Friday, 9—12 A.M. Counterpoint.

" 2—5 P.M. Harmony.

The names of candidates, together with the required certificates, should be sent by the tutors or preceptors of colleges to Dr Garrett, St John's College, on or before May 15. Candidates for the Degree in Arts should be specified as such.

April 28, 1879.

[This, we are informed, will positively be the last examination upon the old system—and the last opportunity for avoiding the literary test on the part of candidates more than thirty years of age. Unlearned embryo Mozarts and Beethovens should hasten to take advantage of the occasion.—D. P.]

### Elenchus.

MR CARL ROSA has returned to England, after a stormy passage (rendered memorable by a collision, mid-sea) from Hamburg, where he had listened, with wondering and wandering ears, to the whole of the *Niblung*-tetralogy, making up his mind, some how or other, to introduce the *Walküre* to the English public.



You wish for an art? Here you have one.

Hoch!

Mr Rosa has also been to Hanover, and confarreated with Dr Hans von Bülow; but he will have nothing to do with *Benvenuto Cellini*, and, head full of "Vampyres," will probably fall back (*pace* Verdi) upon Auber's *Gustave III*.

Hoch!

Mr Rosa will endeavour to obtain a Papal dispensation of the relationship between Sigmund and Sieglinde. Pio Nono would have granted it—but Flosshilde? (*Thunder from the planet, Neptune.*)

Dr Ap Button (*from the planet, Neptune.*)—Who speaks that name? (*Lightning and Thunder.*)



## THE LYRIC STAGE IN PARIS.

That the French have extraordinary recuperative power other nations frankly admit, with feelings of wonder and envy. No calamity seems able to weigh down the spirit of the people for more than a little while; no convulsion can put out of gear the elaborate machinery by which the country is propelled along the high road of material success. In this respect, as in so many others, Paris is truly representative of France. Storms and tempests more relentless and destructive than the lightning and winds of heaven have swept over that fairest of cities, but their effects have proved as evanescent as themselves. Through long usage Paris takes such visitations almost as a matter of course, just as the dwellers in South American towns accept earthquakes. They come and make havoc, and when they have passed, the Parisians clear away the ruins, rebuild where there has been destruction, pronounce all things good, and go on as before. In this respect the Paris of to-day is a world's wonder, albeit a few memorials of the terrific Commune still remain; and the foreigner hardly knows which to admire more, the energy that has rehabilitated the capital, or the hope and confidence that survive a series of disasters unexampled in civic history. In one particular, however, Paris has not been able to regain the distinctions which belonged to it under the Second Empire; and this is more remarkable because the interests concerned are those about which Frenchmen are usually sensitive. When Napoleon III. kept splendid court at the Tuileries, the capital rejoiced in the possession of no fewer than four lyric theatres. In the Rue le Pelletier dwelt the Académie Impériale de Musique, until the building, scored by the bombs of Orsini, went the way of its class and disappeared in flame. Across the Boulevard, the Opéra-Comique flourished, as a truly national and most ancient institution should flourish. At the same time, Italian opera seemed to have gained a firm footing in the theatre to which it gave its name; while the Lyrique held out promise of a permanence befitting that young and youthfully active enterprise. What is the state of things now? The affairs of the sumptuous edifice on the Place de l'Opéra are at "sixes and sevens," with commissions and sub-commissions brooding over them in hope of reconstruction; Italian opera has no longer a home in Paris; the Théâtre-Lyrique has vanished, and only the Opéra-Comique pursues its course unaffected by change.

Naturally, this state of declension with regard to a form of art from which France has derived no common glory is keenly felt, and it may be that amateurs whose politics are not of the prevailing hue associate it with the Republican Government. If so, facts are on their side. Under the Convention the Grand Opéra was used as a means of exciting patriotism, and was governed by a régime the artistic character of which may be estimated from the fact that the Director of the Conservatoire was actually put under arrest because a pupil played "O Richard, ô mon roi!" The Second Republic brought almost as bad fortune to the institution, notwithstanding that the National Assembly, as soon as it had recovered from the shock of June, 1848, voted a subvention. It is curious now to look back upon the reasons which moved the Legislature of that period. As a rule, French Governments assist theatres in the name of art, but the representatives of the people in 1848—Victor Hugo at their head, by the way—made no such pretence. "The theatres of Paris," said M. Hugo, speaking not as a poet, but as an economist, "support ten thousand families. If you refuse this subvention to-day, in a month you will have to increase your charities by several millions." A practical Parliament thereupon voted a lump sum of six hundred thousand francs; but still the theatres, including the Grand Opéra, did not prosper. In fact, the directors sent a "round robin" to M. Dufaure, then Minister of the Interior, with a wailing cry: "For twenty-five years the receipts have not been so low as now. We are all on the point of shutting up." Happily, matters are not again in this condition, but there stands the Grand Opéra still, in "doleful dumps," with little more to look back upon, since the splendid building opened, than the success of a staircase and the admiration of country cousins and foreigners. With regard to the immediate future of this sumptuous temple of music, the important result has just been achieved of bringing the various commissions and sub-commissions into accord. Soon, therefore, a project will be submitted to the Chambers, having as its great feature the management of the enterprise by the State instead of by a private individual. The authors of this scheme, it may be, have not taken note of the fact that it revives the plan of the First Napoleon, and is, therefore, tainted with Imperial traditions. By the sweeping decree of 1807 the opera was really made a department of State, having its director, finance minister, council, and so on, all jointly responsible to the Conseil d'Etat. A department of State it will be again should the Chambers approve the present scheme, inasmuch as an administrator-general, nominated by the President of the Republic, and assisted

by a council, will manage the institution, under the Minister of Fine Arts, to whom he will make a monthly report. The annual subvention is fixed at 800,000 francs, and, besides 192 ordinary performances each year, thirty supplementary representations of an experimental character are suggested. It is important to observe that the scheme promises something like artistic activity, one of its avowed recommendations being that the State is less liable than an individual to the restraint imposed by pecuniary considerations. Should the hope thus held out be realized, the Grand Opéra will hardly know itself. Its majestic calm and ponderous slowness will be broken in upon, and the entire institution will wake up to unwonted life. To accomplish this, however, traditions, respectable in point of age at least, must needs be overcome. The motto of the Grand Opéra has always been, "Hasten slowly;" and not even the stimulus of the Second Empire could drive the establishment out of its jog-trot pace. Take, for example, the twelve years from 1850 to 1862. In that time twenty-four works were produced of which eight were transferred from the Italian or German stage, leaving only sixteen due to the initiative of the most highly-endowed and efficiently-appointed theatre in the world. For these sixteen and the eight translations the State paid, in one way and another, fourteen and a half millions of francs! True, the Grand Opéra always does its work with singular completeness of detail; but, considering its advantages, the result just indicated is one surprisingly, nay, discreditably small.

Along with the project for reconstructing the opera another is talked of, for reviving the Théâtres Italien and Lyrique under one roof. It is proposed to build, in the centre of Paris and on ground belonging to the State, a theatre capable of accommodating four thousand persons. The estimated cost of the edifice is four millions of francs, which amount will be forthcoming and the house completed in eight months, provided the Government allows free occupation of the ground for thirty-six years. We are told that the scheme is under consideration by the authorities, and no doubt something will be done to provide a third lyric theatre, if not in this way in another. Such an institution has long been deemed necessary in Paris, and effort after effort has been made to supply it. In 1820, the Gymnase; in 1824, the Odéon; in 1829, the Théâtre des Nouveautés; and in 1838, the Renaissance—the Salle Ventadour now being demolished to make room for "offices"—tried lyric drama. But repeated failure only made the want more felt, and in 1842 a number of French musicians, who were either shut out of the Opéra, or, like Adolphe Adam, at that time under the ban of the Opéra-Comique, took the matter in hand. No result appeared until 1847, when the new enterprise started as the Théâtre National,\* with M. Maillart's *Gastibelza*. Then came the Revolution, and poor M. Adam, who had embarked all his fortune in the undertaking, was ruined, the more quickly because he could obtain no help from the State. Again, therefore, the third musical stage of Paris was broken up; but in 1851 the work of reconstruction once more commenced. This time the enterprise started† as the Théâtre-Lyrique, a name which soon commanded the esteem and respect of every amateur. Under a succession of competent directors the new theatre did most useful service, without aid from the State. It opened up a career to Felicien David, by producing *La Perle du Brésil*. It familiarized the Parisians, with the masterpieces of Mozart and Weber, playing *Le Nozze* over two hundred times. It revived the great works of Gluck; brought out Mme Gueymard and Mademoiselle Sax; and gave such artists as Mme Viardot, Mme Carvalho, and Mme Ugalde occasion for many of their triumphs.‡ Indeed, the activity of the Lyrique was something wonderful, as will readily be understood when we state that in the first eleven years of its existence one hundred and twenty-nine operas, large and small, were produced. Not a few of these works still endure, among them Maillart's *Les Dragons de Villars*, Gounod's *Le Médecin malgré lui*, *Faust*, and *Philemon et Baucis*, Reyer's *La Statue*, &c. Remembering its distinguished service to art, we can well understand why the loss of the Lyrique rankles in the minds of French amateurs, and can sympathize with their efforts once more to regain so valuable a possession. But, in point of fact, the matter does not concern French amateurs alone. The artistic state of Paris is of interest to the whole civilised world so long as Gallic artists retain their pre-eminence, and adequately represent the genius of a most gifted people. England especially cannot afford that the Parisian theatres, lyric or dramatic, should be in evil case. We have too much need of them not to wish them well, or to refrain now, if only on grounds of self-interest, from hoping that all success may attend

\* Previously the Théâtre Historique of the elder Dumas.

† In a new theatre on the Place Châtelet.

‡ And Christine Nilsson.

the measures taken to restore the fortunes of the musical stage of France.—D.T.

[It was at the Lyrique that Georges Bizet obtained a hearing for his *Pêcheur de Perles*, and *Jolie fille de Perth*, and Hector Berlioz for his *Trois*. Gounod's *Mireille* was brought out there at the same theatre, by M. Carvalho, who is now striving to do similar good work for the Opéra Comique.—D. B.]

#### MINNIE (CARMEN CARMENCITA) HAUKE.

(From the "Pall Mall Gazette.")

There was a certain fitness in re-opening Her Majesty's Theatre with *Carmen*, an opera which has given brilliancy to three successive seasons at this establishment. Sung in Italian, or in English with Italianized recitatives, or with spoken dialogue translated from the original French, addressed to the fashionable audiences of the summer season or to the "general public" of the autumn and winter months, this charming work seems destined, however presented, to fascinate all who hear it, even as its heroine fascinates all who see her. Miss Minnie Hauke, the original impersonator of Carmen so far as England is concerned, has now resumed the part in which she made so deep an impression last summer. No one who witnessed on Saturday evening the performance of Miss Hauke could have felt inclined to ask whether this or that reading of the part was most to be commended. Her *Carmen* so arrests and absorbs the attention that all idea of analyzing it and viewing it in detail disappears. It is a fine imaginative creation which cannot but be regarded as a whole, and which so regarded cannot but be admired throughout.

#### OCCASIONAL NOTES.

It may be relied upon as positive that Mad. Albani will not sing at any concerts whatever this summer. That she will take part in the autumn Festivals may be looked upon as tolerably certain. *Tanto migliore!* The Festivals would sadly miss a "star" that shines with equal brightness in the morning and the evening.

DETUR DIGNORI.—The following inscription is engraved on the Gold Medal presented to Signor Arditì on his departure from New York:—

"Should Auld acquaintance be forgot"  
Token  
of Admiration and esteem  
to  
Signor Luigi Arditì  
From the Members of his Orchestra  
Academy of Music New York U.S.A.  
April 4th 1879.

WHILE searching lately the archives of the Grand Opera, M. Adolphe Jullien came upon two interesting letters, which he forwarded for publication to the *Gazette Musicale*. The first is from one of the librettists of *Guillaume Tell*, who writes indignantly to complain of a "cut" effected in his work, and who actually prevailed upon Rossini—generally so careless and easy-going—to back up with his signature the remonstrance addressed to the manager. Here is a translation of it:—

"The authors of *Guillaume Tell* wish that, when Gesler and his Soldiers ascend the rock, in the fourth act, they should sing these lines which have been suppressed:

"Suiuons, suivons sa trace,  
Qu'il ne trouve sa grâce  
Que dans le coup mortel.

"G. ROSSINI. H. BIS."

The second, a jocular letter from Meyerbeer to Gentil, formerly manager of the paper called the *Mercur*, and holding under Dr. Véron the post of inspector of plant at the Opera, is to this effect:—

"My very good Friend, I have received your charming letter just at the moment when, worn out with forty-eight hours of violent toothache, I am about to start for Carlsruhe to have the offending tooth taken out, for Nature has been as miserly towards Baden in the matter of dentists as prodigal in that of beautiful scenery. There is

not one in this happy region, and, on getting into the coach, I shall feel like a condemned criminal going to be guillotined eight miles away from his prison and with the prospect of the executioner and the guillotine awaiting him at the end of his journey—cheerful . . . MEYERBEER."

#### CONCERTS VARIOUS.

MISS LAURA GROVE gave a concert in Myddelton Hall on Thursday evening, April 24, with the vocal aid of Misses De Levante, Meason, Darnell, Messrs Prenton and Fulkerson. The instrumentalists were Miss Laura Grove and Herr Hause (pianoforte), Herr Otto Booth (violin), and Herr Schubert (violinello). Miss Laura Grove began the concert with two movements from Mendelssohn's Trio in C minor, her associates being Messrs Booth and Schubert, and brought it to an end with Chopin's "Introduction and Polonaise" for piano and violinello (Herr Schubert); her intermediate performances being Thalberg's Fantasia on *Les Huguenots* and Litolf's "Spinnlied." There was variety in this selection and to spare; but that the young pianist's choice was well considered the applause elicited by her clever execution of each piece, and especially the "Spinnlied" of Litolf, which obtained an encore, was enough to prove. Herr Otto Booth, besides joining MM. Hause and Schubert in two movements of a trio by Damke, played *Vieux temps' Réverie* with much effect. The singers acquitted themselves to the satisfaction of the audience, who applauded them according to their deserts. MM. Hause and Schubert accompanied the songs.

MDME GIOVANNI gave a concert in Langham Hall on Thursday evening, April 26. High expectations had been formed of this pianist, who is a pupil of the London Conservatoire of Music, and, judging from the applause bestowed upon her performance of compositions by Chopin, Pape, Ravenna, &c., her talent was fully appreciated by a numerous audience. Mdme Giovanni, strong in the vocal department, was assisted by Misses Eugenie Kemble, Alma Minta, Kate Seymour, and Delilah Harris, Messrs Manning, Enderley, and Frederic Wood. M. Léon Castali ("violinist to the King of Holland"), as also other lady pianists, lent their aid. Mr Lansdowne Cottell was the accompanist.

MR OTTO BOOTH's second "Violin Recital d'Invitation" was held at his residence on Friday afternoon, April 25. De Beriot's Concerto, Op. 16, Ernst's "Elégie," a Gavotte by Rameau, a "Marche Grotesque" (*Bauern Tanz*), a Notturmo of his own composition, and Spanish dances by Sarasate, were performed by Mr Booth in his very best manner, and received the applause which was their just due. Mrs Otto Booth (the accomplished lady who, under the nom de plume of "Rita," has frequently honoured the *Musical World* with her poetic contributions) played Ascher's transcription of "Alice, where art thou?" in perfect style. Miss de Lille and Mr Alfred Hemming gave songs by Mr Otto Booth and Signor Marras.

#### PROVINCIAL.

BIRMINGHAM.—At the concert given in the Assembly Rooms by the directors of the Aston Lower Grounds Miss José Sherrington, Mdme Enriquez, Messrs Cecil Tovey and Vernon Rigby were the singers. Miss Sherrington and Mdme Enriquez were called upon to repeat each of their songs, Mr Vernon Rigby, in "My Pretty Jane," and "The Death of Nelson," obtaining loud and well-deserved applause. Mr Keppel played solos on the flute with irreproachable mechanism and taste, and was received with every demonstration of satisfaction. The orchestra, under the direction of Mr Seaton Ricks, played the overtures to *Masaniello* and *Poet and Peasant*, as well as selections from *La Traviata*, &c., acquitting themselves in a satisfactory manner. Mr W. Astley Langston accompanied the vocal music.

DOWNHAM (NORFOLK).—At the last concert of the Philharmonic Society, Mendelssohn's *Hymn of Praise* was performed, with Miss Catherine Penna as chief soprano. The *Lynn Advertiser* says:—

"Miss Penna, who earned high repute at the Norwich Festival last year, admirably sustained it on the present occasion, when the music allotted to her in the *Hymn of Praise* was rendered in the most efficient manner."

The second part of the programme was miscellaneous, among other features being an orchestral "selection" from *La Fille du Régiment*, and a new "Echo song" composed by Mr W. C. Jones, well rendered by Miss Penna and encored. Subsequently Miss Penna gave Bishop's "Tell me my heart," and, being again called forward, replied with the always welcome "Home, sweet home," which she sang with exquisite simplicity and tenderness. Mr T. C. Carey was conductor.

## LEAVES FROM THE NIGHTBOOK OF MYNHEER.

Literatim  
Et verbatim.



**Frankfurt.**—The famous english Opera Robin Hood, has now found a space on the German stage. The libretto has been arranged by Reinhardt Mosen, as a poem in neat verses, and the music composed by Kapelmeister Albert Dietrich, and was a complete success, the music is full of charm, especially descriptif is the title role, (tenor) and the Waldleben, Forestscenes, a scene to elope with two girls of Nottingham daughters of a Sheriff (camio) and "John", his companion—the Opera is likely to become famous—and will be repeated.

**Cologne.**—On the 6th of April last, being Palm Sunday, Seb. Bach's Passion music was performed under the direction of Dr Ferdinand Hiller at the Gürzenich. Candidus sung the tenor part, with such emphasis and expression that he was the talk of the town for the day, and several after.

**Vienna.**—The youthful violinist Maurice Dengremont has created a furore on the 8th April at his Debut in the theatre on the Wien, he was recalled five or six times. Some of the leading violinists are supposed to have expressed their opinion by saying "We may knock our Instruments against the wall, into pieces, when children play in such style."

**Dr Liszt again as Conductor.**—The veteran Virtuoso conducted "Gran Mass" in the Musikvereinsall. When he appeared there was an enthusiastic cheer—two pieces of Liszt, Coronation Mass and Christus were added to the Mass in the Credo and made a deep impression. The solists were Mmes Kaufer and Betelheim, Herren Walter, Bigno, and Rokitansky, the brothers Helmersberger, and Professor Zelter at the Organ. A storm of applause ended the performance. Of Liszt's style of conducting, as he often drops the bâton altogether and often inspiring the masses with one look, and leaving them to work by themselves, we must speak in another column, suffice it to say, that never was heard a more effectif ensemble and a deeper impression created.

**Mannheim.**—The Mittelrheinische Festival will take place in June next, with Kapelmeister Lachner as conductor. Several old and new works will be produced.

**Dresden.**—Byron's Marino Faliero has had a fair success, in a worthy translation, and is it the first performance on a german stage since the performance under Byrons direction in 1821 at Drury Lane Theatre in London.

**Mayence.**—Kapelmeister Steinbach had his benefit last March the 12th, and for the occasion choose "The Meistersinger of Nuremberg," Wagner's favourite opera. On the occasion the house was crowded with the friends of the Kapelmeister and admirers of the work. The director repeated the opera five days after with high prices. On the second time there were only 50 people in the house, the Director furious refused to play, and came forward making an apology stating the Prima Donna being ill, the opera could not be given, and that all persons could go to the office and get their money back—a whitey gentleman of the town asked a friend in the café and said

**Query.**—What's the difference between the first and second performances of the Meistersinger?

**Answer.**—At the first the artists were called out; at the second the audience were called out.

The Impressario of the little Virtuoso Violinist Dengremont, Herr Theodore Herman, has been dismissed from the little prodigue. In his place came the danish privy royal private Chancellor (Geheimrath) to act as Secretary. The youthful artist must indeed be a Goldkind child of gold—for in his staff are 12 little brothers, father, one manager, one secretary, a Pianist accompanists, who are constantly travelling with the party, and safe money in the bargain—a wonderful Goldchild.

**Mayence.**—The new opera—The Two Goldsmith's found on an old story, rather a comic subject of the last century has been played here on the 9th of April. The opera is by Herr Ludwig Stassny, well known by his numerous compositions of dance music, and conductor of the Palmgarten concerts of Frankfurt. The opera has been a complete failure, containing nothing of any interest, except a vocal valse. Johan Strauss was more lucky in his operatic attempts.

**Weisbaden.**—On Easter Sunday the bills of the theatre issued annouced *Dinorah*, as it was a cold night I went. Herr Wilhelm Jahn the famous conductor came, and the Overture begun, and with an eclat equal to any Capital if not better, than may be expected. When the opera begun with the famous Chorale, I expected a fair performance, I was told that Mdle Rolandt was very good, and I expected it, but after her first Recitatif, and the Berceuse, I con-

cluded that she was more, a brilliant light on the lyric stage, an artist of the same rank as Mdme Adelina Patti, Mdme Nilsson, equal to Mdme Marimon and Mdme Gerster, she sung the Berceuse N with a simple sweetness and true artistic feeling, and also joined in the Terzetto with a corect purity that you find only in the highest art. Her shadow song in the 2nd act was a marvellous exhibition of vocalisation, and although Mdle Rolandt had never heard any of the great liric singers as Model to herself, she guessed with her inborn genius all that was required to elicit and enchant the public. In the last act again, she touched the heart of her audience by her unaffected but deeply felt vocalisation. Her acting throughout is of a true artistic method and shool, but what she possesses is the real and true fire which cannot be taught, the genius that is her gift, a gift of God. Mdle Rolandt is only 21 years of age, and if spared will be another shining light in days to come, a light of the future. The other members of the caste were all very creditable, and Dinorah was as successful at Weisbaden as could be expected on a stage where Wagner is used to dwell and dominate.

*Ubiquando*, Ap. 30.

LEHMEYER.

## Law.

(Before MASTER of the ROLLS.)

POWELL (EMILY SOLDENE) v. HEAD.

Miss Emily Soldene and the late Mrs Liston were joint owners of the English version of *Genevieve de Brabant*, and, according to plaintiff's case, Mrs Liston took upon herself, during the absence of Miss Soldene in America and Australia, to enter into arrangements with Head, defendant, in December, 1877, under which she licensed to him (Head), the right of representation at Philharmonic Theatre, Islington. It was performed fifty-two nights. This action was for damages under Dramatic Representation Act.

Mrs Emily Powell was then sworn, and having given evidence to above effect, was cross-examined on behalf of defendant. Mr John Powell, also called, and in cross-examination admitted having received from Mrs Liston £5 in respect of certain performances of a version of *Madame Angot* by Mr D'Oyly Carte, in Cork, in 1876. Mr Ince, Q.C., and Mr Byrne having been heard on behalf of plaintiff, and Mr Chitty, Q.C., and Mr Warrington for defendant, the Master of Rolls, in giving judgment, said two ladies having become assignees of the right, were tenants in common or part owners, so that the right could not be given by one to third persons without consent of other. When sole right of representation was vested by statute in two persons, and one alone gave licence to stranger, stranger was still accountable to tenant in common for having used the property. Right of representation was made personal by statute. If the consent of co-proprietor was not given, a third person could have no right by licence from one owner, and what was complained of was an act expressly prohibited by statute, and an aggrieved person could sue for damages in respect thereof. Court had no difficulty, therefore, in finding; plaintiff was entitled to her share, and damages could be claimed for the wrongful act, irrespective of the question whether Mrs Liston was or was not entitled to give licence; inasmuch as, though one co-owner might have prevented herself from suing, the other could still sue for her share. Plaintiff would, therefore, be entitled to half the penalty mentioned in statute, viz., £1 for each representation, or £52 in all.

*Chancery Division, April 19.*

T. Duff Short.

**MUSICAL ARTISTS' SOCIETY.**—The fourteenth performance of new compositions by the Musical Artists' Society took place in Tenterden Street, on the 26th ult. Two string quartets by Messrs J. L. Summers and W. H. Holmes were well received. Miss Agnes Zimmermann performed a very fine sonata expressly written for her by Professor Macfarren. An enthusiastic recall proved how thoroughly the work and her playing were appreciated. Mr George Wheelton made his second appearance at these meetings and confirmed the excellent impression previously made by his artistic rendering of some fugitive pieces by Scharwenka, and a romance ("The Black Knight") by Arthur O'Leary. Miss Mary Davies was the principal vocalist, and sang in a manner charmingly her own. Her fascinating simplicity fairly bewitched the audience, and Miss Emily Lawrence may be congratulated on having such an interpreter for her pretty song.

**MUNICH.**—M. Massenet's *Roi de Lahore* is being got up, with Mdle Wekerlin, Herren Nachbaur, Reichmann, and Kindermann, for the King alone. No one else will be present at the performance, at any rate not at first. The magnificence of the scenery and costumes will, it is said, surpass anything previously known here.



## SCRAPS FROM PARIS.

M. Bonhy has again been indisposed, and again has *Don Juan* had to be postponed in consequence at the Grand Opéra. Meanwhile *Faust*, *Le Roi de Lahore*, *Der Freischütz*, and the ballet of *Yedda* constitute the repertory. The future of the first lyric theatre of France is still undecided, as far as the public know. There are rumours floating about, however, that the State will not assume the management, which will—according to the rumours aforesaid—be left, as heretofore, in the hands of a private person. Some affirm that M. Halanzier will be retained; others assert that M. de La Rounat, formerly manager of the Odéon, and now backed by three large banking firms, has a far better chance. Nothing can be settled until the return of M. Jules Ferry, the Minister of Fine Arts, who has gone to the Vosges on business connected with the Council General of that department. The question of the Théâtre-Lyrique, too, continues in abeyance, though the high functionary just named is reported to favour the reconstitution of that place of amusement. Meanwhile, M. Martinet is doing all he can to obtain the managership and return to the old quarters at the Gaité.

*Le Caid*, of M. Ambroise Thomas, met with a warm welcome on the occasion of its revival, last Friday, the 25th inst., at the Opéra-Comique. Mdlle Isaac was the Virginie, a character sustained in years past and gone by Mme Ugalde, Mme Cabel, and Mme Carvalho successively—and successfully. Though not quite equal to her gifted predecessors, Mdlle Isaac was good both as vocalist and actress. M. Nicot proved a somewhat tame lover, but M. Taskin was in his element as the Drum-Major, terrible in aspect but kind at heart. The other personages found sufficiently satisfactory representatives, the efforts of the artists on the stage being well supported by those in the orchestra, under the conductorship of M. Danbé. *Le Caid* will doubtless be found useful in backing up *La Flûte enchantée* on the off-nights.

The musical library of the late Théâtre-Italien has been sold by auction, but the only purchasers seem to have been the agent of the future Théâtre-Lyrique at Lyons and M. Wekerlin, librarian of the Conservatory; the former bought about a quarter of what was put up; M. Wekerlin secured the rest. So much for the musical treasures of the ex-Salle Ventadour; but there is something else of considerable value still left. This is the fine statue of Grétry, by Stouf, which constituted one of the greatest ornaments of the old building. It was presented in 1809 to the Opéra-Comique by the Chevalier de Livry, a great musical amateur. When, owing to the failure of the lessee, the Opéra-Comique with its fixtures reverted to its proprietors, the latter refused to give up the statue, despite the repeated demands of the donor's widow, Mme de Livry. How the statue got to the Salle Ventadour from the Opéra-Comique is not very clear, but the opportunity of restoring it to the latter should not be neglected, even if such a step were not to be effected without some expense. The public are not generally aware that the statue is of marble, which some member of the large family of Goths and Vandals actually had painted over at some time or other.

Desirous of closing the season of his Popular Concerts effectively and strikingly, M. Padeloup devoted the whole of the first part of his concluding programme to the opening act, almost in its entirety, of R. Wagner's *Lohengrin*. The Cirque d'Hiver, spacious as it is, was crowded, and, with one or two rare exceptions, no absurd national demonstrations, as they are called, disturbed the performance, which, owing evidently to an insufficient number of rehearsals, was not as effective as it might have been. Still the experiment was so successful that M. Padeloup has announced his intention of giving a supplement to his Concerts Populaires in the form of a short series of evening concerts, at which the first act of *Lohengrin* will be repeated, and other portions of the same musical drama introduced to a Parisian public.—M. J. Massenet has been named honorary president of the Society of Popular Concerts, Lille.—Mme Lafitte, eldest daughter of Pacini, the composer and publisher, and first married to Martin, the barytone, an old celebrity of the Opéra-Comique, has died here at the age of 76.—(Correspondence.)

BRUSSELS.—Madame Adelina Patti has been fulfilling a short but brilliantly successful engagement at the Théâtre de la Monnaie. The operas were *La Sonnambula* and *Roméo et Juliette*. In the last-named work Sig. Nicolini produced a very favourable impression.

## A SOVEREIGN DILETTANTE AND HIS COURT IN 1568.\*

(Continued from page 253.)

If, before entering into the minute details of the sumptuous musical feast with which the Duke of Bavaria regaled his noble guests, we cast a glance at his "chapel," we shall see that the various component parts of this musical mechanism were not senselessly distributed, but that there reigned in such institutions a spirit of order, of business, and even of sympathy for the artists, which is not always to be found in similar bodies at the present day. The musicians, it is true, were slaves; they served the pleasures of the princes who paid them; they did not enjoy the vain honour of being able to proclaim themselves free and independent, but is not this somewhat counterbalanced by the advantages of a certain, nay, a sumptuous livelihood, and of a retiring pension, which the prince never failed to grant the good servants with whom he was contented? To this we must add the facts: that nothing prevented the artist from gaining by his virtues and his talent the esteem of everyone; that some portion of the respect surrounding the prince was reflected on the musician; and, lastly, that an honoured old age was generally the reward of a well employed life. True, it was difficult to succeed in obtaining a place in these princely courts; but is it easier for contemporary artists to gain the favour of the exacting and fickle tyrant named the public?

Honour to whom honour is due; it is right that we should commence our picture of a *dilettante* court in the 16th century with the great Orlando, who reigned for more than thirty years over music in the capital of Bavaria. It was he who guided the brilliant phalanx of artists; who was the soul of the harmonious body; who animated with his powerful breath all the music and all the musicians. We shall not repeat his biography. Delmotte, in his notice on Roland de Lassus (1836), and, after him, Fétis, have shown us the forger's son covering with the brilliancy of his glory the ignominy of his father's name. We shall not paint him making his way in a subordinate position through France, Germany, and Italy, till the day when he met at the hands of the Duke of Bavaria not simply generous hospitality, but hospitality worthy of him, and genuinely artistic. Munich was the port where he found repose after his long voyages. He arrived in that city in 1557, and married one of the Queen's maids-of-honour in 1558; he had two sons, Ferdinand and Rudolph, both musicians in the service of the Duke of Bavaria and of the ducal family; and he remained long in the country, honoured and filling important posts. When he died in 1594, he had been ennobled by the Emperor Maximilian, and in 1574 Pope Gregory XIII. had created him a Knight of the Golden Spur.

But what says our author concerning the Duke of Bavaria's chapelmaster? His store of praise is never exhausted; not only does he loudly vaunt the musician's genius and skill, but he dwells at length upon the latter's science, disposition, and morality. Trajano cannot be suspected of flattering the illustrious chapelmaster, for he came from Italy on the occasion of the festivities he describes and does not appear to have remained in the Duke of Bavaria's service. We may then confidently believe him, the more so as his account agrees completely with what we know from other sources about Orlando de Lassus's disposition. M. Delmotte informs us that the great musician received for a considerable period a sum to which the Exchequer had a right. Orlando was ignorant of the fact, but, when he learned it, and without any claim for restitution being made, he returned the money to the treasury, though the amount was large. History has left us some touching details as to his domestic life, and they all redound to his honour. He was intelligent and well educated, speaking Latin, German, and French; able to manage with firmness the important musical establishment intrusted to his care by the Duke of Bavaria, he had an eye for merit which he knew how to put in its true place (as Trojano states of him on more than one occasion). Lastly, and this is not to be despised in an artist, he was a *man of the world*, if such a designation may without anachronism be applied to a musician of the 16th century. In the course of this narrative, we shall see him not only composing, and conducting masses and motets, but gaining good opinions from every one; playing with dash and wit an Italian farce in the patois of Bergamo; and singing a serenade extemporized on the stage. We are not

\* From *La Revue et Gazette Musicale de Paris*.

generally in the habit of picturing the serious *Capellmeister* in a very sportive light, and this little touch of gaiety is pleasant in one whose grave and austere face might otherwise wear a too severe and well-nigh sacerdotal expression. Orlando de Lassus stands before us as the accomplished type of the great court musician of the 16th century. Such were the Burgundian and Flemish masters whose pupil he was, and from whom sprang the great schools of France and Italy.

(To be continued.)

# "UNGARISCHE TÄNZE."

(In the Matter of Eduard Remenyi v. Johannes Brahms.)\*

A short time since, a strange communication went the round of the papers. Its subject was a statement from Herr Eduard Remenyi, the well-known violinist of two hemispheres, who is now in America "celebrating those triumphs" which for a considerable period have been obstinately denied him by ungrateful Europe. Herr Eduard Remenyi declares in a letter addressed to the editor of the *Newyorker Musikzeitung* that the "Ungarische Tänze," published under the name of Johannes Brahms by Simrock of Berlin, are plagiarisms from the first number to the last. We learn that some of them are the intellectual property of Remenyi himself, who, more than two-and-twenty years ago—"magnanimous and unselfish as Remenyi is"—presented them to Brahms, then utterly unknown; the said "Ungarische Tänze," according to Remenyi's assertion, having, "in the most literal sense of the word, first rendered Brahms' name popular in the world of music and brought in large sums both to Brahms himself and the publisher."

This is sufficiently plain speaking. But, before going into the contents of the charge, we must dwell a little on the interesting personal character of the complainant. As around all truly great personages in art, so likewise has a whole series of legends been formed around Herr Eduard Remenyi, the Hungarian national virtuoso and Görgey's adjutant in the war of freedom of 1848. It is now some twenty years since Remenyi went about the country to advance a political cause by the aid of his fiddle. And then it came to pass that Hungary's great fiddler, being the guest of an old aristocratic family, rose from the table after dinner, advanced with measured tread to the clock in the room, and stopped the hands, with the historical words: "Let the hour spent by Eduard Remenyi within these walls be for ever preserved in the memory of the family's remotest posterity."

The old family clock, however, went on since then in its usual way, while Remenyi's fame was buried deeper and deeper in silence. Years rolled past, and Remenyi still remained an unappreciated genius, not understood by his contemporaries, and centuries in advance of his age! The last time I saw him was in the summer of 1878, in Paris, at one of the *Matinées Internationales* given by Mlle Maria Dumas in the hall of the Trocadéro. He was, it is true, announced as the "célèbre artiste hongrois," but his playing was not liked. A man's best ideas generally strike him too late, and so it was not until after the Exhibition that Herr Remenyi determined on visiting America, as he should have done long before. I do not fear being misunderstood; for his own sake he should have done so long before. America is the proper place for him. There he will be able to get on as well as his great predecessor, the "old Swede," Ole Bull, who became the possessor of large estates on one of the lakes, and founded a state with a constitution on democratic principles, but with an irresponsible autocrat for ruler.

In the other hemisphere, then, did Herr Eduard Remenyi, a short time ago, make some sensational disclosures, in the *Newyorker Musikzeitung*, concerning an "act of plagiarism unparalleled in its way," and committed by no less a person than Johannes Brahms. Brahms' "Ungarische Tänze," so well-known to all pianoforte players are, to use Herr Remenyi's own words, "not by Brahms at all, not being even set by him; they were in circulation long before his time, and he simply copied them." Herr Remenyi adduces as proof of this assertion the various original Hungarian compositions which contain a resemblance or similarity generally with the "Ungarische Tänze" of Brahms. The latter, however, are designated on the title-page "Compositions by Johannes

Brahms" and, therefore, Brahms is a plagiarist. *Quod erat demonstrandum.* Herr Remenyi, with the audacity peculiar to him, takes advantage of the occasion to assert that he and no other introduced Johannes Brahms to the world of music; that it was he who directed Robert Schumann's attention to the promising talent of the youth of eighteen, &c., &c.

Brahms' "Ungarische Tänze" are simply arrangements of Hungarian themes. This is a fact which every child knows, and if the editor of a musical paper does not, it is a dreary prospect for his readers, though it may be a matter of indifference to us. Brahms never committed the absurdity of giving himself out as the original author of these things. This is sufficiently clear from the fact that the collection bears no Opus number. The copy of the "Ungarische Tänze" now before me is inscribed "Ungarische Tänze, für das Pianoforte zu vier Händen gesetzt von Joh. Brahms" ("Hungarian Dances, Fourhanded Pianoforte Arrangement by Joh. Brahms"). This is nothing unusual, for all composers, beginning with Beethoven and descending as far as Herr Eduard Remenyi, adopt the same plan. Yes, Herr Remenyi will remember having written in days gone by a certain "Magyar eredeti nótá" ("Original Hungarian Melody") entitled "Repülj fockém" (the opening words of a Hungarian folk-song) but he did not consider it necessary to state the origin of this Hungarian folk-song on the title-page. And now—*quis tulerit Græcos de seditione querentes!* What has Herr Remenyi ever done all his life save turn to account the property of others, either in his own "compositions," or when, unfortunately, he undertook to perform any really good work, by such men as Beethoven, Schubert, &c.?

We shall soon have done with Herr Remenyi. He has the audacity to play the patron of so phenomenally talented a youth as Johannes Brahms at eighteen, when Brahms had already written his Sonata in C major, and his earlier Songs (Op. 1, 3), which were alone sufficient to render his name celebrated. He dares to deny the attested facts of musical history—for we know that it was someone in Hamburg who first directed Robert Schumann's attention to young Brahms, and Schumann says in the oft-cited notice (*Neue Zeitschrift für Musik*, October, 1853) "And he has come, a young fellow at whose cradle graces and heroes kept watch. His name is Johannes Brahms; he comes from Hamburg, where he created in dark silence; but he was instructed by an admirable and enthusiastic teacher in the most difficult rules of art, and was shortly before recommended to me by an honoured and well-known master." I suppose Herr Remenyi will not think of giving himself out for the "honoured and respected master" who recommended Brahms to Schumann.

We should like to propose one or two other facts for the consideration of the editor of the *Newyorker Musikzeitung*, who lends himself to the propagation of such charges. Did Beethoven commit a plagiarism when he published the "Schottische Lieder"? Yet he had them, in the shape of the original melodies, sent from England. Are Liszt's "Hungarian Rhapsodies" "simply copied"? Everyone can name the themes on which they are founded. And are the Hungarian Concertos of Ernst and Joachim, as well as the innumerable arrangements of the folk-melodies of all nations, plagiarisms? But Herr R. maintains that the Dances are not even set by Brahms. "No. 4 is a travesty of Schubert's Serenade"—you mean "Ständchen" do you not?—"thrown together in 1850 by Merty and printed at Rozsfavölgyi's in Pesth; No. 6, composed by Ad. Nittinger in C major and copied by Brahms in D flat major." So, Brahms copied it in D flat major, did he? Copied and nothing else? At most there are "a few turns omitted and some few phrases simplified or embellished," as the editor, Max Goldstein, adds by way of explanation. "Remenyi himself supplied Brahms with No. 7 in the year 1853, without declaring himself to be the author." Because he could not very well do so!

In the above remarks I have not had the remotest intention of "vindicating the honour" of the aspersed composer. That honour needs no vindication, especially against such an assailant. But, while Brahms' reply can be only significant silence, one of his admirers living in Hungary may be permitted to expose to the world the utter untenableness of the attack on the great German composer.\*

\* The above article was forwarded me for publication in these columns by a Hungarian, known in his own country as a thorough musician and musical critic. To judge by numerous enquiries, a vindication of Brahms

\* From the Vienna *Neue freie Presse*.

## WAIFS.

*Aida* has been particularly successful at the Liceo, Barcelona. Meyerbeer's *Dinorah* has been revived at Wiesbaden with success. The Italian operatic season was inaugurated at Bilbao by *L'Africaine*.

Herr Linden, a Wolfenbüttel tenor, is engaged for the Paris Grand Opera.

The season at the San Carlo, Naples, has been brought to a premature termination.

*Ekkehard*, a three-act opera by Herr M. Jaffé, has been moderately successful in Bremen.

M. Rivière's concerts at the Teatro del Principe Alfonso, Madrid, have been well attended.

Spohr's oratorio, *Die letzten Dinge*, was performed in Gera on Good Friday, by the Musical Association.

Pergolesi's *Stabat Mater* was performed in the French Roman Catholic Church, Moscow, on Good Friday.

The publication of Sig. Antonio Ghislanzoni's *Giornale-Capriccio*, temporarily suspended, is to be resumed in June.

The first performance, at Mannheim, of *Rheingold* took place on Easter Sunday, and of *Die Walküre* on Easter Monday.

A new theatre, to be called the Teatro Nazionale, is in course of construction at Florence. The stage will be larger than that of the Scala, Milan.

The Czar has conferred on Mdme Nissen-Saloman a mark of especial distinction in the shape of the Order of the Red Cross, to be worn on the left shoulder.

It is proposed to erect a handsome theatre, worthy of the city, on the site now occupied by the Villa Colonna and the grounds of the Monastery of San Silvestro, Rome.

Herr R. Bial, formerly lessee of Kroll's Theater, Berlin, has accepted the musical directorship of a large concert hall, under his brother's management, in New York.

At the sale of works in the Royal Albert Hall on Monday and Tuesday last, Dr C. G. Verrinder played on the grand organ an interesting selection of music from the great masters.

Mdme Padilla-Artôt and Señor Padilla are about commencing a tour in Germany, and will take part in the musical festivities at Berlin in honour of the Golden Wedding of the Emperor and Empress.

M. V. comes to the headquarters of the New York Police. His daughter is missing, and he wants search made for her. "What's her description?" asks an officer. "Tall; blonde; and three or four years younger than she looks."

A morning concert will be given, under Royal patronage, in the Albert Hall on Monday for the sufferers by the floods in Hungary. Sir Julius Benedict, to whom the direction has been confided, considering that on such occasions the public should not be content, for

against Remenyi's ridiculous charges does not appear in the eyes of many persons quite as superfluous as I at first supposed. I very willingly, therefore, give the author of the article an opportunity of speaking, as I consider it a weighty fact that it should be no other than a Hungarian who defends the cause of the German composer against his Hungarian assailant. I may, however, be allowed to add two short corroborative arguments. Of Beethoven we possess, besides the well-known "Schottische Lieder" (Op. 108), fourteen other folk-songs. The collection is entitled "Volkslieder für Eine und mehrere Singstimmen, Viola, Violoncello, und Pianoforte, componirt von L. v. Beethoven." ("Folk's-Songs for one or more Voices, with Tenor, Violoncello, and Pianoforte, composed by L. v. Beethoven.") Among these songs are the English "God save the King," and the Italian "O Sanctissima" and "La Biondina in Gondoletta," that is to say, well-known melodies, which assuredly Beethoven never boasted of having himself "invented," but which he felt fully justified in arranging as he chose. That the Hungarian Dances arranged by Brahms may be in the same sense considered as national music is proved by, among other things, the varying and contradictory assertions of the Hungarians themselves as to the real inventors of them. Thus, No. 6 of Brahms' "Ungarische Tänze" (D flat major) is expressly declared by Remenyi to be the composition of A. Nittinger; but the same "Csardas," in E flat major, is found in a collection now before me and published by Count Stephen Fay with the express designation: "Ellen Csardas von Graf Stephen Fay, comp. 1857." It was very possibly neither Herr Nittinger nor Count Fay, but some gipsy genius, ignorant of musical notation, who was the original author of the beautiful melody which those gentlemen set in notes. They would, if this is so, have done, in the most simple fashion possible, what Brahms has ventured to do with greater talent and a larger amount of artistic skill.

ED. HANSLICK.

charity's sake, with less than their money's worth, promises a genuine *quid pro quo*. Among the vocalists and instrumentalists announced are Mdme Trebelli, Mrs Osgood, the Misses Robertson, Mdle Mehlig, Mdme Liebhart, Herr Engel, Signor Foli, Signor Runcio, and Herr Straus. The Albert Hall Choral Society and the Amateur Orchestral Society are to take part. That these attractions may bring large succour to the destitute Hungarians is to be hoped—though such undertakings, it must be admitted, are rarely over-productive.

FLORENCE.—*Silvano*, a new opera by Sig. Graziani-Valter, has proved a failure, owing principally to the manner in which it was performed.

MILAN.—A French buffo opera company are playing at the Teatro Manzoni, and have performed M. Ch. Lecocq's *Petit Duc and Petite Mariée*, both being received with favour.—The first concert of the Società Orchestrale della Scala was to take place on the 27th ult.

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